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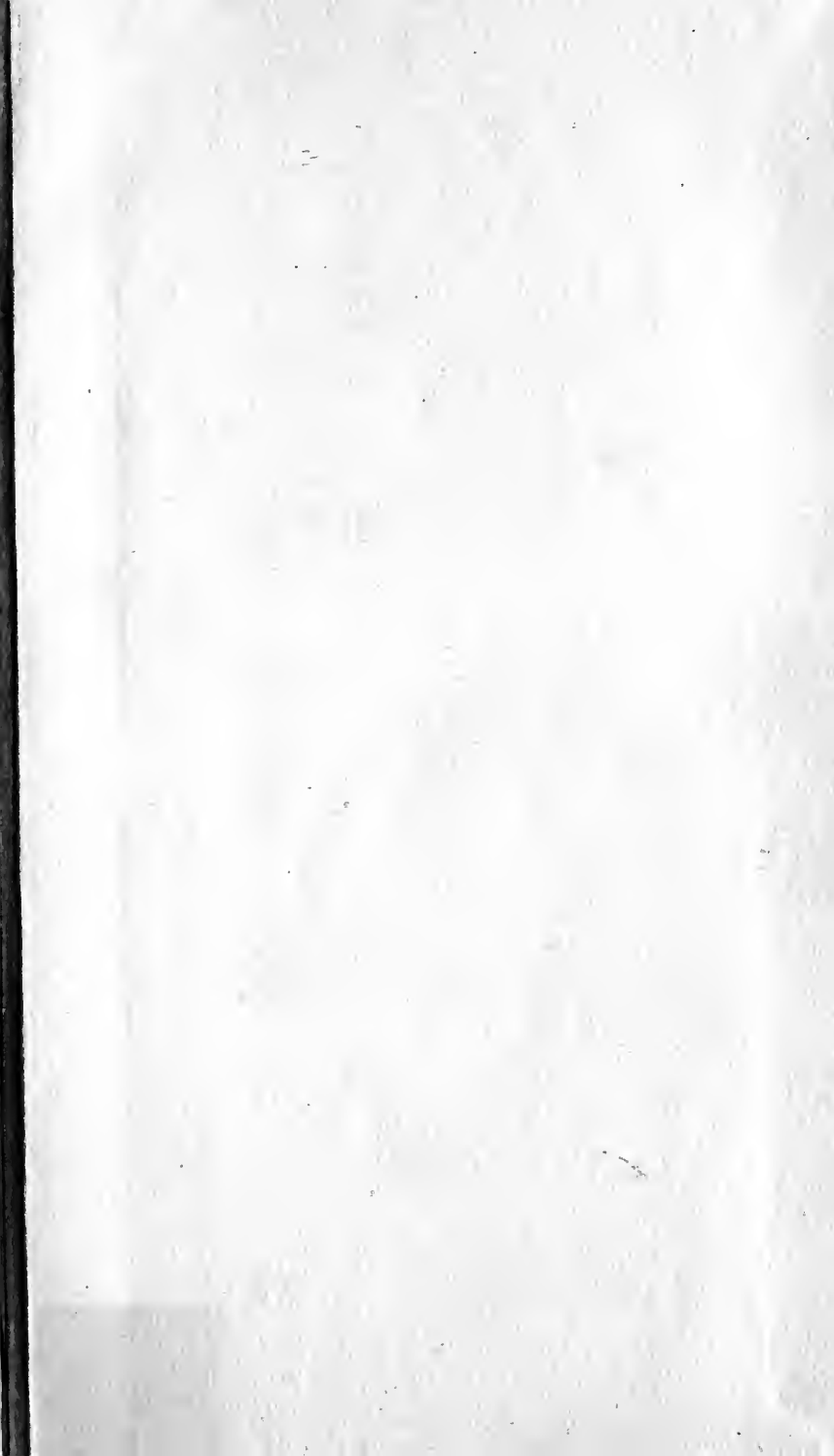


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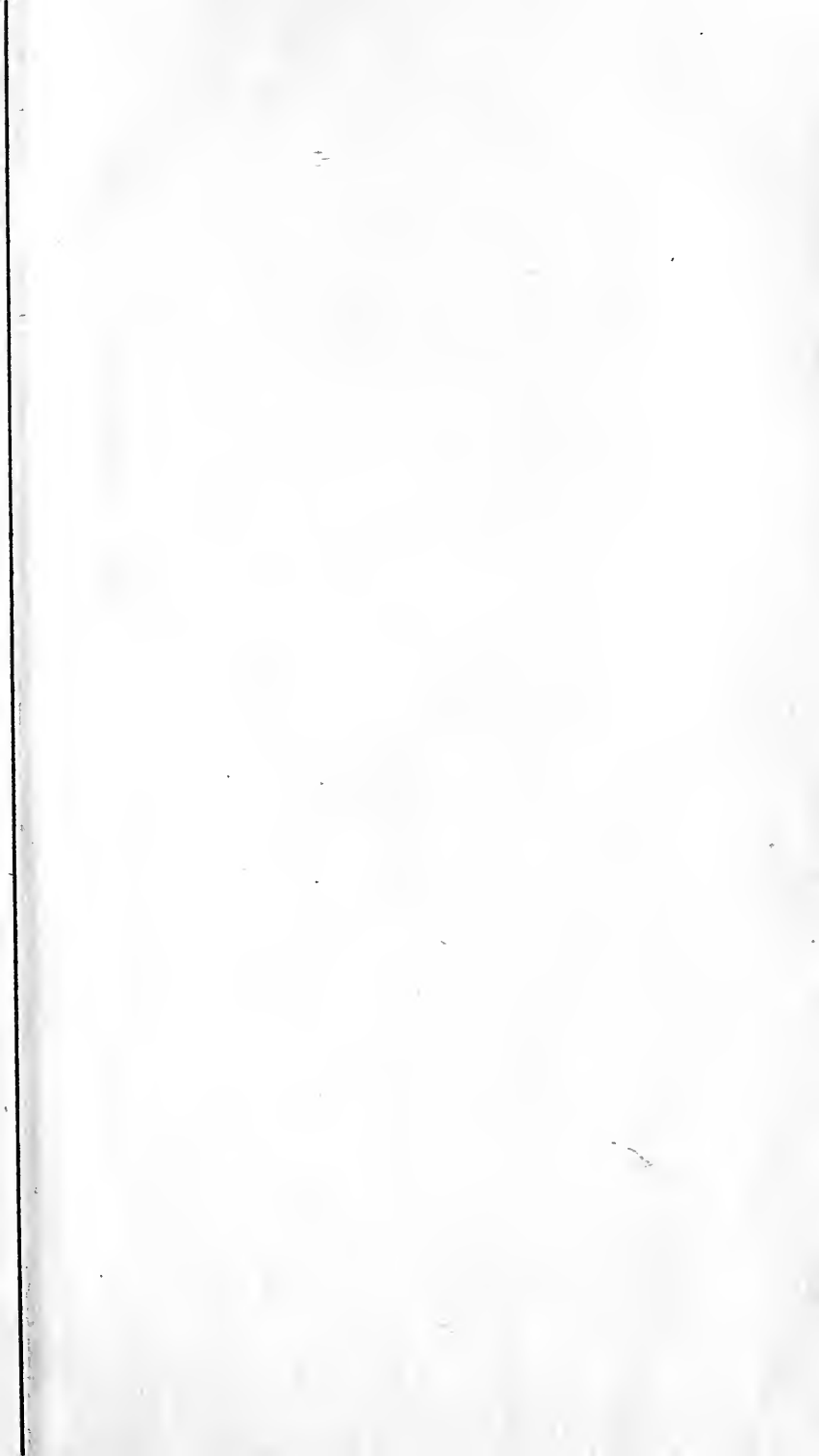
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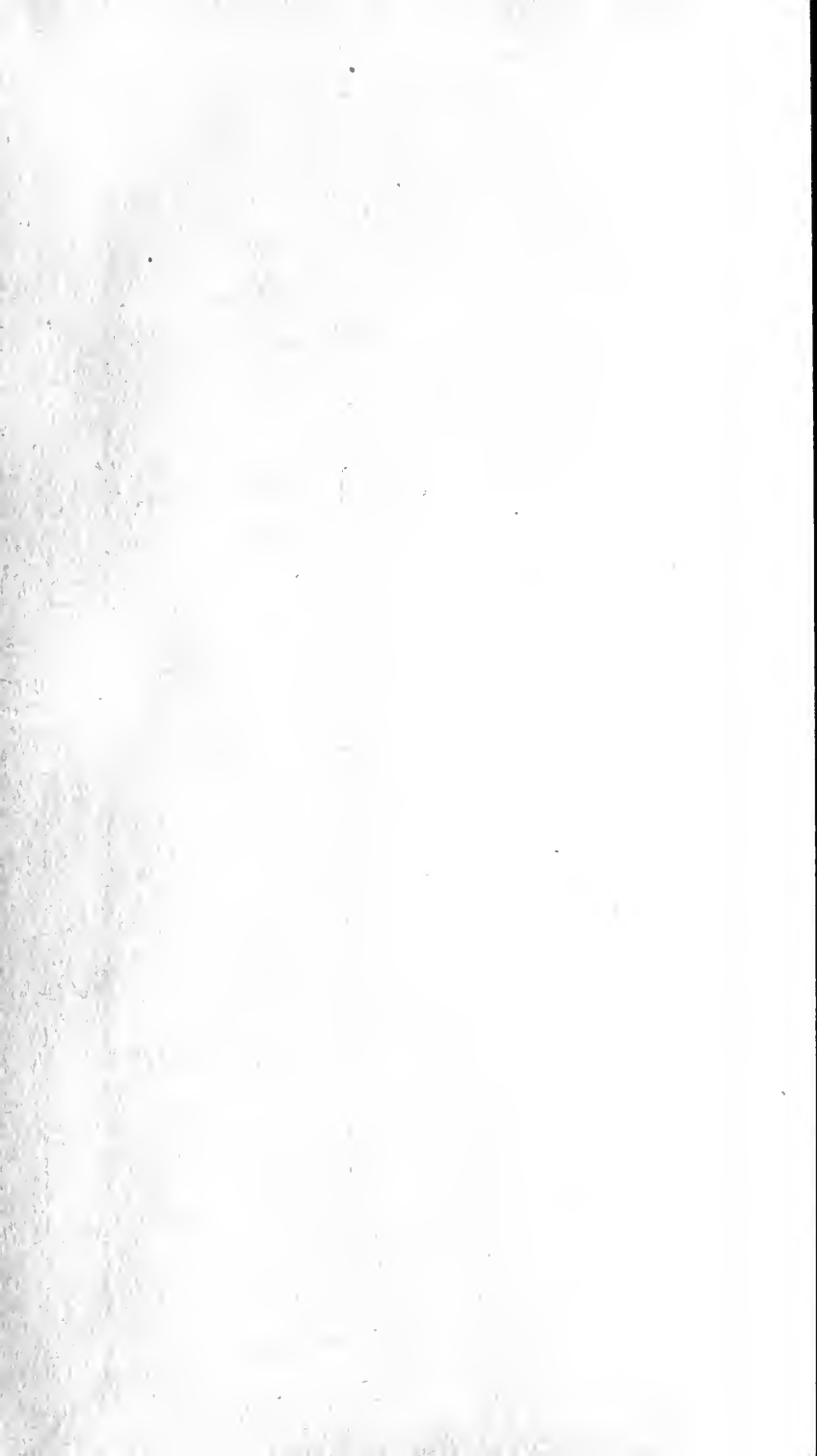


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S E V E R A L O C C A S I O N S.

ENGLISH, ITALIAN, AND LATIN.

WITH TRANSLATIONS,

BY JOHN MILTON.

VIZ. LYCIDAS, L'ALLEGRO, IL PENSEROSO.

ARCADES, COMUS, ODES, SONNETS,

MISCELLANIES, ENGLISH PSALMS, ELEGIARUM LIBER.

EPIGRAMMATUM LIBER, SYLVARUM LIBER.

WITH NOTES CRITICAL AND EXPLANATORY,
AND OTHER ILLUSTRATIONS,

AND OTHER ILLUSTRATIONS,

BY THOMAS WARTON, B. D.

LATE FELLOW OF TRINITY COLLEGE.

PROFESSOR OF POETRY, AND CAMDEN PROFESSOR
OF HISTORY, AT OXFORD.

OF HISTORY, AT OXFORD.

THE SECOND EDITION,

WITH MANY ALTERATIONS, AND LARGE ADDITIONS.

“SI QUID MEREMUR SANA POSTERITAS SCIET.”

AD I. ROUS. V. 86.

L O N D O N.

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P R E F A C E.

THE poems which compose the present volume were published almost thirty years before the appearance of the *PARADISE LOST*. During that interval, they were so totally disregarded, at least by the general reader, as scarcely to have conferred on their author the reputation of a writer of verses; much less the distinction and character of a true poet. After the publication of the *PARADISE LOST*, whose acknowledged merit and increasing celebrity might have naturally contributed to call other pieces of the same author, and of a kindred excellence, into a more conspicuous point of view, they long continued to remain in their original state of neglect and obscurity. At the infancy of their circulation, and for some years afterwards, they were overwhelmed in the commotions of faction, the conflict of religious disputation, and the professional ignorance of fanaticism. In succeeding years, when tumults and usurpations were at an end, and leisure and literature returned, the times were still unpropitious, and the public taste was unprepared for
a 2 their

their reception. It was late in the present century, before they attained their just measure of esteem and popularity. Wit and rhyme, sentiment and satire, polished numbers, sparkling couplets, and pointed periods, having so long kept undisturbed possession in our poetry, would not easily give way to fiction and fancy, to picturesque description, and romantic imagery.

When sir Henry Wootton, 1637, had received from Milton the compliment of a present of *COMUS*, at first separately printed by the care of Henry Lawes, he returned a panegyric on the performance, in which real approbation undoubtedly concurred with the partiality of private friendship, and a grateful sense of this kind testimony of Milton's regard. But Wootton, a scholar and a poet, did not perceive the genuine graces of this exquisite masque, which yet he professes to have *viewed with singular delight*. His conceptions did not reach to the higher poetry of *COMUS*. He was rather struck with the pastoral melliflence of its lyric measures, which he styles a *certain Doric delicacy in the songs and odes*, than with its graver and more majestic tones, with the solemnity and variety of its peculiar vein of original invention. This drama was not to be generally characterised by its songs and odes: nor do I know that softness and sweetness, although they want neither,

ther, are particularly characteristical of those passages, which are most commonly rough with strong and crowded images, and rich in personification. However, the Song to Echo, and the initial strains of Comus's invocation, are much in the style which Wootton describes.

The first edition of these poems, comprehending COMUS already printed, and LYCIDAS, of which there was also a previous impression, is dated in 1645. But I do not recollect, that for seventy years afterwards, they are once mentioned in the whole succession of English literature. Perhaps almost the only instance on record, in that period of time, of their having received any, even a slight, mark of attention or notice, is to be found in archbishop Sancroft's papers at Oxford. In these papers is contained a very considerable collection of poetry, but chiefly religious, exactly and elegantly transcribed with his own hand, while he was a fellow of Emanuel college, and about the year 1648, from Crashaw, Cowley, Herbert, Alabaster, Wootton, and other poets then in fashion. And among these extracts is Milton's ODE ON THE NATIVITY, said by Sancroft to be selected from "the first page of John Milton's poems." Also our author's version of the fifty-third Psalm, noted by the transcriber, I suppose as an example of uncommon exertion of genius, to have been
done

done in the fifteenth year of the translator's age.^a Sancroft, even to his maturer years, retained his strong early predilection to polite literature, which he still continued to cultivate; and from these and other remains of his studies in that pursuit, now preserved in the Bodleian library, it appears, that he was a diligent reader of the poetry of his times, both in English and Latin. In an old Miscellany, quaintly called *NAPS ON PARNASSUS*, and printed in 1658, there is a recital of the most excellent English poets; who, according to this author's enumeration, are Chaucer, Lydgate, Hardyng, Spenser, Drayton, Shakespeare, Jonson, Donne, Beaumont and Fletcher, Sandys, Cowley, and Clieveland, with some others then living and perhaps in fashion, but now forgotten. But there is not a syllable of the writer of *L'ALLEGRO, IL PENSEROSO*, and *COMUS*.^b Langbaine, who wrote his dramatic biography in 1691, a scholar and a student in English poetry, having enumerated Milton's greater English poems, coldly adds, "he published some *other* poems in Latin and English, printed at London, 1645." Nor is there the quantity of an hemistich quoted from any of these poems, in the Collections of those who have digested the Beauties or Phrases of the English Poets from 1655 to 1738, inclusively. The first of

^a MSS. Coll. TANN. Num. 465. See f. 34. 60.

^b Lond. 12mo. See Signat. B. 4.

these,

these, is the *English Treasury of Wit and Language*, by John Cotgrave, 1655. The second, the *English Parnassus, or an Help to English Poesy*, by Joshua Poole of Clare-Hall, 1657.* And not to omit the intermediate labours of Byshe and Gildon, the latter of whom promises “to give the reader the *great* images that are to be found in our poets who are *truly great*, as well as their topics and moral reflections,” the last, and by far the most copious and judicious compilation of the kind extant, is the *BRITISH MUSE* in three volumes, by Thomas Hayward, with a good Preface by Oldys, published in 1738. Yet this author professes chiefly to consider, “*neglected and expiring merit*, and to *revive* and preserve the excellencies which time and *oblivion* were upon the point of cancelling, rather than to *repeat* what others had extracted before.”

Patrick Hume, a Scotchman, in 1695, published a large and very learned commentary on the *PARADISE LOST*, to which some of his successors in the same province, apprehending no danger of detection from a work rarely inspected, and too pedantic and cumbersome to attract many readers, have been often amply in-

* Reprinted, 1677. 8vo.

^b PREF. p. xx. We are surprised to find Dennis, in his *LETTERS*, published 1721, quoting a few verses from Milton's Latin Poems, relating to his Travels. See p. 78. 79. But Dennis had them from Toland's *Life of Milton*.

debted, without even the most distant hint of acknowledgment. But Hume, in comparing Milton with himself, perhaps conscious of his importance as a commentator on the sublimities of the epic muse, not once condescends to draw a single illustration from this volume of his author. In 1732, Bentley, mistaking his object, and to the disgrace of his critical abilities, gave a new and splendid edition of the *PARADISE LOST*. The principal design of the Notes is to prove, that the poet's native text was vitiated by an infinite variety of licentious interpolations and factitious readings, which, as he pretends, proceeded from the artifice, the ignorance, or the misapprehension, of an amanuensis, to whom Milton, being blind, had been compelled to dictate his verses. To ascertain his criticisms in detecting or reforming these imaginary forgeries, he often appeals to words and phrases in the same poem. But he never attempts to confirm his conjectures from the smaller poems, written before the poet was blind: and from which, in the prosecution of the same arbitrary mode of emendation, his analogies in many instances might have consequently derived a much stronger degree of authority and credibility. The truth is, Bentley was here a stranger. I must however except, that he once quotes a line from the beginning of *COMUS*.^a

^a *PARAD. L. B. i. 16.*

One of the earliest encomiums which this volume of Milton seems to have received, was from the pen of Addison. In a *SPECTATOR*, written 1711, he mentions Milton's *Laughter* in the opening of *L'ALLEGRO* as a very poetical figure: and adds, citing the lines at large, that Euphrosyne's groupe of Mirth is finely described.^a But this specimen and recommendation, although from so favourite a writer, and so elegant a critic, was probably premature, and I suspect contributed but little to make the poem much better known. In the mean time I will venture to pronounce, that although the citation immediately resulted from the subject of Addison's paper, he thought it the finest groupe or description either in this piece or its companion the *PENSEROSO*. Had Addison ever entered into the spirit and genius of both poems, he certainly did not want opportunities of bringing them forward, by exhibiting passages of a more poetical character. It has been observed in the *Essay on the Genius of Pope*, that Milton's nephew, E. Philips, in his "*Tractatus de carmine dramatico poetarum veterum cui subjungitur Enumeratio Poetarum, Lond. 1670.*" mentioning his uncle's *PARADISE LOST*, adds, "*præter alia quæ scripsit elegantissime tum Anglicè tum Latine.*" p. 270. And Toland, from the same quarter, says of *COMUS*, "like which

^a *Num. 249.*

“ piece, in the peculiar disposition of the story, “ the sweetness of the numbers, the justness of “ the expression, and the moral it teaches, there “ is nothing extant in any language.” *LIFE*, prefixed to Milton’s *Prose Works*, Amst. 1698. And of *LYCIDAS*, “ the Monody is one of the “ finest [poems] he ever wrote.” *Ibid.* p. 44. These indeed are early testimonies; but as coming from his relations, are not properly admissible.^a

My father used to relate, that when he once, at Magdalene college Oxford, mentioned in high terms, this volume to Mr. Digby, the intimate friend of Pope, Mr. Digby expressed much surprise that he had never heard Pope speak of them, went home and immediately gave them an attentive reading, and asked Pope if he knew any thing of this hidden treasure. Pope availed himself of the question: and accordingly, we find him soon afterwards sprinkling his *ELOISA TO ABELARD* with epithets and phrases of a new form and sound, pilfered from *COMUS* and the *PENSEROSO*. It is a phenomenon in the history of English poetry, that Pope, a poet not of Milton’s pedigree, should be their first copier. He was

^a It ought to be added, that in the fourth edition of Dryden’s *Miscellanies*, published 1716, and as it has been reported at the suggestion of Elijah Fenton, *L’Allegro*, *Il Penseroso*, and *Lycidas*, were inserted in that collection, and they are much praised by Fenton in his *life of Milton*, 1725. *Il Penseroso* was quoted in the *Spectator*, N^o. 425. in the year 1712. in a paper on the *Seasons*.

however

however conscious, that he might borrow from a book then scarcely remembered, without the hazard of a discovery, or the imputation of plagiarism. Yet the theft was so slight, as hardly to deserve the name: and it must be allowed, that the experiment was happily and judiciously applied, in delineating the sombrous scenes of the pensive Eloisa's convent, the solitary Paraclete.

At length, we perceive these poems emerging in the criticism of the times. In 1733, doctor Pearce published his *Review of the Text of PARADISE LOST*, where they frequently furnish collateral evidences in favour of the established state of that text; and in refutation of Bentley's chimerical corrections. In the following year, the joint labour of the two Richardson's produced *Explanatory Notes on the PARADISE LOST*, where they repeatedly lend their assistance, and are treated in such a style of criticism, as shews that their beauties were truly felt. Soon afterwards, such respectable names as Jortin, Warburton, and Hurd, conspired in examining their excellencies, in adjusting their claims to praise, and extending their reputation. They were yet further recommended to the public regard. In 1738, COMUS was presented on the stage at Drury-Lane, with musical accompaniments by Dr. Arne, and the application of ad-

ditional songs, selected and adapted from L'ALLEGRO, and other pieces of this volume: and although not calculated to shine in theatric exhibition for those very reasons which constitute its essential and specific merit, from this introduction to notice, COMUS grew popular as a poem. L'ALLEGRO and IL PENSEROSO were set to music by Händel in 1741; and his expressive harmonies here received the honour which they have so seldom found, but which they so justly deserve, of being *married to immortal verse*. Not long afterwards, LYCIDAS was imitated by Mr. Mason: as L'ALLEGRO and IL PENSEROSO had been before, in his *Il Bellicoso ed Il Pacifico*. In the mean time, the PARADISE LOST was acquiring more numerous readers: the manly melodies of blank-verse, which after its revival by Philips had been long neglected, caught the public ear: and the whole of Milton's poetical works, associating their respective powers as in one common interest, jointly and reciprocally cooperated in diffusing and forming just ideas of a more perfect species of poetry. A visible revolution succeeded in the general cast and character of the national composition. Our versification contracted a new colouring, a new structure and phraseology; and the school of Milton rose in emulation of the school of Pope.

An editor of Milton's juvenile poems cannot but express his concern, in which however he may have been anticipated by his reader, that their number is so inconsiderable. With Milton's *mellow hangings*, delicious as they are, we reasonably rest contented: but we are justified in regretting that he has left so few of his early blossoms, not only because they are so exquisitely sweet, but because so many more might have naturally been expected. And this regret is yet aggravated, when we consider the cause which prevented the production of more, and intercepted the progress of so promising a spring: when we recollect, that the vigorous portion of his life, that those years in which imagination is on the wing, were unworthily and unprofitably wasted on temporary topics, on elaborate but perishable dissertations in defence of innovation and anarchy. To this employment he sacrificed his eyes, his health, his repose, his native propensities, his elegant studies. Smit with the deplorable polemics of puritanism, he suddenly ceased to gaze on *such sights as youthful poets dream*. The numerous and noble plans of tragedy which he had deliberately formed with the discernment and selection of a great poetical mind, were at once interrupted and abandoned; and have now left to a disappointed posterity only a few naked outlines, and confused sketches. Instead of embellishing original tales of chivalry,
of

of cloathing the fabulous atchievements of the early British kings and champions in the gorgeous trappings of epic attire, he wrote *SMECTYMNUS* and *TETRACHORDON*, apologies for fanatical preachers and the doctrine of divorce. In his travels, he had intended to visit Sicily and Athens, countries connected with his finer feelings, interwoven with his poetical ideas, and impressed upon his imagination by his habits of reading, and by long and intimate converse with the Grecian literature. But so prevalent were his patriotic attachments, that hearing in Italy of the commencement of the national quarrel, instead of proceeding forward to feast his fancy with the contemplation of scenes familiar to Theocritus and Homer, the pines of Etna and the pastures of Peneus, he abruptly changed his course, and hastily returned home to plead the cause of ideal liberty. Yet in this chaos of controversy, amidst endless disputes concerning religious and political reformation, independency, prelacy, tythes, toleration, and tyranny, he sometimes seems to have heaved a sigh for the peaceable enjoyments of lettered solitude, for his congenial pursuits, and the more mild and ingenuous exercises of the muse. In a Letter to Henry Oldenburgh, written in 1654, he says, “*Hoc cum libertatis adversus inopinatum certamen, DIVERSIS longe et AMANIORIBUS omnino me studiis intentum, ad se rapuit IMITUM.*”

And in one of his prose-tracts, "I may one
 "day hope to have ye again in a still time,
 "when there shall be no Chiding. Not in these
 "Noises."^a And in another, having mentioned
 some of his schemes for epic poetry and tra-
 gedy, "of highest hope and hardest attempt-
 "ing" he adds, "With what small willingness
 "I endure to interrupt the pursuit of no less
 "hopes than these, and leave a calm and pleas-
 "ing solitarinesse, fed with chearful and confi-
 "dent thoughts, to imbarck in a troubled sea of
 "noises and hoarse disputes, from beholding the
 "bright countenance of truth in the quiet and
 "still air of delightfull studies, &c."^b He still,
 however, obstinately persisted in what he thought
 his duty. But surely these speculations should
 have been consigned to the enthusiasts of the age,
 to such restless and wayward spirits as Prynne,
 Hugh Peters, Goodwyn, and Baxter. Minds
 less refined, and faculties less elegantly cultivated,
 would have been better employed in this task.

—— Coarse complexions,

And cheeks of sorry grain, will serve to ply
 The sampler, and to tease the hufwife's wool:
 What need a vermeil-tinctur'd lip for that,
 Love-darting eyes, and tresses like the morn?^c

^a APOL. SMECTYM. See PROSE WORKS, i. p. 103.

^b CH. GOVERNMENT. B. ii. ut supr. vol. i. p. 61.

^c COMUS, v. 750.

For obvious reasons, the Latin poems of this volume can never acquire the popularity of the English. But as it is my wish that they may be better known than before, and as they are in this edition, partly on that account, and for the first time, accompanied with a series of Notes of proportionably equal extent with those attached to the English text, I have thought it proper to introduce them to the reader's acquaintance by some general remarks, from which an estimate of their character might be preparatively formed, and at one view.

Our author is said to be the first Englishman, who after the restoration of letters wrote Latin verses with classic elegance. But we must at least except some of the hendecasyllables and epigrams of Leland, one of our first literary reformers, from this hasty determination.

In the Elegies, Ovid was professedly Milton's model for language and versification. They are not, however, a perpetual and uniform tissue of Ovidian phraseology. With Ovid in view, he has an original manner and character of his own, which exhibit a remarkable perspicuity of contexture, a native facility and fluency. Nor does his observation of Roman models oppress or destroy our great poet's inherent powers of invention and sentiment. I value these pieces as much
for

for their fancy and genius, as for their style and expression.

That Ovid among the Latin poets was Milton's favourite, appears not only from his elegiac but his hexametric poetry. The versification of our author's hexameters has yet a different structure from that of the *Metamorphoses*: Milton's is more clear, intelligible, and flowing; less desultory, less familiar, and less embarrassed with a frequent recurrence of periods. Ovid is at once rapid and abrupt. He wants dignity: he has too much conversation in his manner of telling a story. Prolixity of paragraph, and length of sentence, are peculiar to Milton. This is seen, not only in some of his exordial invocations in the *PARADISE LOST*, and in many of the religious addresses of a like cast in the prose-works, but in his long verse. It is to be wished that in his Latin compositions of all sorts, he had been more attentive to the simplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnson, unjustly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the first of the three. May is certainly a sonorous versifier, and was sufficiently accomplished in poetical declamation for the continuation of Lucan's *PHARSALIA*. But May is scarcely an author in point. His skill is in pa-

rody; and he was confined to the peculiarities of an archetype, which, it may be presumed, he thought excellent. As to Cowley when compared with Milton, the same critic observes, "Milton is generally content to express the thoughts of the ancients in their language: Cowley, without much loss of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage seems to lie on the side of Cowley." But what are these conceptions? Metaphysical conceits, all the unnatural extravagancies of his English poetry; such as will not bear to be cloathed in the Latin language, much less are capable of admitting any degree of pure Latinity. I will give a few instances, out of a great multitude, from the DAVIDEIS.

Hic sociatorum sacra constellatio vatum,
Quos felix virtus evexit ad æthera, nubes
Luxuriæ supra, tempestatesque laborum.*

Again,

Temporis ingreditur penetralia celsa futuri,
Implumesque videt nidis cœlestibus annos.^b

And, to be short, we have the *Plusquam visus aquilinus* of lovers, *Natio verborum*, *Exuit vitam aeriam*, *Menti auditur symphonia dulcis*, *Naturæ archiva*, *Omnes symmetria sensus con-*

* See Cowley's POEMATA LATINA, Lond. 1668. 8vo. p. 398.

^b Ibid. p. 399.

gerit, Condit aromatica prohibetque putescere laude. Again, where *Aliquid* is personified, *Monogramma exordia mundi.*^a

It may be said, that Cowley is here translating from his own English *DAVIDEIS*. But I will bring examples from his original Latin poems. In praise of the spring.

Et resonet toto musica verna libro ;

Undique laudis odor dulcissimus habet, &c.^b

And in the same poem in a party worthy of the pastoral pencil of Watteau.

Hauferunt auide Chocolatam Flora Venusque.^c

Of the *Fraxinella*.

Tu tres metropoles humani corporis armis

Propugnās, uterum, cor, cerebrumque, tuis.^d

He calls the *Lychnis*, *Candelabrum ingens*, *Cupid* is *Arbiter formæ criticus*. Ovid is *Antiquarius ingens*. An ill smell is shunned *Olfactus tetricitate sui*. And in the same page, is *nugatoria pestis*.^e

But all his faults are conspicuously and collectively exemplified in these stanzas, among others, of his Hymn on Light.^f

^a *POEMATATA LATINA*, p. 386. 397. 399. 400.

^b *PLANTAR.* Lib. iii. p. 137.

^c *L.* iv. p. 254.

^d *L.* iv. p. 207.

^e See *L.* iv. p. 210. *L.* iii. p. 186. 170.

L. ii. p. 126.

^f See p. 407. seq.

Pulchra de nigro soboles parente,
 Quam Chaos fertur peperisse primam,
 Cujus ob formam bene risit olim

Massa severa !

Risus O terræ facer et polorum,
 Aureus vere pluvius Tonantis,
 Quæquæ de cælo fluis inquieto

Gloria rivo !—

Te bibens arcus Jovis ebriosus
 Mille formosus removit colores,
 Pavo cœlestis, variamque pascit
 Lumine caudam.

And afterwards, of the waves of the sea, perpetually in motion.

Lucidum trudis properanter agmen :
 Sed resistentum^a super ora rerum
 Lonitur stagnas, liquidoque inundas

Cuncta colore :

At mare immensum oceanusque Lucis
 Jupiter cœlo fluit empyræo ;
 Hinc inexhausto per utrumque mundum
 Funditur ore.

Milton's Latin poems may be justly considered as legitimate classical compositions, and are never disgraced with such language and such imagery. Cowley's Latinity, dictated by an irregular and unrestrained imagination, presents a mode of dic-

^a Standing still.

tion half Latin and half English. It is not so much that Cowley wanted a knowledge of the Latin style, but that he suffered that knowledge to be perverted and corrupted by false and extravagant thoughts. Milton was a more perfect scholar than Cowley, and his mind was more deeply tinged with the excellencies of antient literature. He was a more just thinker, and therefore a more just writer. In a word, he had more taste, and more poetry, and consequently more propriety. If a fondness for the Italian writers has sometimes infected his English poetry with false ornaments, his Latin verses, both in diction and sentiment, are at least free from those depravation.

Some of Milton's Latin poems were written in his first year at Cambridge, when he was only seventeen: they must be allowed to be very correct and manly performances for a youth of that age. And considered in that view, they discover an extraordinary copiousness and command of ancient fable and history. I cannot but add, that Gray resembles Milton in many instances. Among others, in their youth they were both strongly attached to the cultivation of Latin poetry.

But I hasten to give the reader an account of my design and conduct, and of what he is to expect, in this edition.

My

This volume exhibits those poems of Milton, of which a second edition, with some slender additions, appeared in 1673, while the author was yet living, under the title, “ Poems upon several occasions, by Mr. John Milton. Both English and Latin, &c. Composed at several times.” In this collection our author did not include his PARADISE REGAINED and SAMSON AGONISTES, as some later editors have done. Those two pieces, forming a single volume by themselves, had just before been printed together, in 1671, for Milton here intended only an edition of his Juvenile Poems.

The chief purpose of the Notes is to explain our author's allusions, to illustrate or to vindicate his beauties, to point out his imitations both of others and of himself, to elucidate his obsolete diction, and by the adduction and juxtaposition of parallels universally gleaned both from his poetry and prose, to ascertain his favourite words, and to shew the peculiarities of his phraseology. And thus some of the Notes, those I mean which relate to his imitations of himself, and to his language, have a more general effect, and are applicable to all Milton's writings.

Among the English poets, those readers who trust to the late commentators will be led to believe,

believe, that our author imitated Spenser and Shakespeare only. But his style, expression, and more extensive combinations of diction, together with many of his thoughts, are also to be traced in other English poets, who were either contemporaries or predecessors, and of whom many are now not commonly known. Of this it has been a part of my task to produce proofs. Nor have his imitations from Spenser and Shakespeare been hitherto sufficiently noted.

When Milton wrote these poems, many traditional superstitions, not yet worn out in the popular belief, adhered to the poetry of the times. Romances and fabulous narratives were still in fashion, and not yet driven away by puritans and usurpers. To ideas of this sort, and they corresponded with the complexion of his genius, allusions often appear even in Milton's elder poetry: but it was natural that they should be found at least as largely in his early pieces, which were professedly written in a lighter strain, at a period when they more universally prevailed, and were more likely to be caught by a young poet. Much imagery in these poems is founded on this source of fiction. Hence arose obscurities, which have been overlooked or misinterpreted: and thus the force of many strikingly poetical passages has been weakened or unperceived, because their origin was unknown, unexplored,

unexplored, or misunderstood. Coeval books, which might clear such references, were therefore to be consulted: and a new line of commentary was to be pursued. Comparatively, the classical annotator has here but little to do. Doctor Newton, an excellent scholar, was unacquainted with the treasures of the Gothic library. From his more solid and rational studies, he never deviated into this idle track of reading. Milton, at least in these poems, may be reckoned an old English poet; and therefore here requires that illustration, without which no old English poet can be well illustrated.

Hitherto I have been speaking of the Notes to the English poems. As to those on the *POEMATA LATINA*, of which something has already been incidentally said, they may have their use in unfolding many passages even to the learned reader. These pieces contain several curious circumstances of Milton's early life, situations, friendships, and connections; which are often so transiently or implicitly noticed, as to need examination and enlargement. It also seemed useful to shew, which of the antient Roman poets were here Milton's models, and how far and in what instances they have been copied. Here a new source of criticism on Milton, and which displays him in a new light and character, was opened. That English notes are joined with a Latin text, may be censured as an inconsistency,

ency, or as an arbitrary departure from the customary practice. But I know not any satisfactory reason, why books in a learned or unfamiliar language, should be always explained in a language equally difficult.

It was no part of my plan to add to my own the Notes of my predecessors. Perhaps it has happened, that some of my remarks have been anticipated by doctor Newton and others. Such coincidences are accidental and undesigned. I have been favoured with a few Notes by the late Mr. Bowle, the learned and ingenious publisher of *Don Quixote*, extracted from his interleaved copy of Milton's second edition of these poems. A few others have been communicated by my brother; and I am convinced that my reader will concur with me in wishing, that his indispensable engagements would have permitted him to communicate many more. These valuable contributions are constantly marked with the names of their respective authors: as are some observations of Bishop Warburton, and of Bishop Hurd, distinguished by the initial letters of their names, W. and H., and which were kindly communicated to me by the latter of these two learned prelates.

I must add one or two more circumstances relating to my revival of this volume. I have found it expedient to alter or enlarge Milton's

own titles, which seemed to want fulness and precision, yet preserving their form and substance. Nor have I scrupulously followed the order used in his own editions, which yet I have not greatly violated. In disturbing the series of the pieces, my meaning was, not to study capricious and useless novelty, but to accommodate the reader, and to introduce uniformity, by a more methodical but obvious arrangement. I have endeavoured to render the text as uncorrupt and perspicuous as possible, not only by examining and comparing the authentic copies published under the author's immediate inspection, but by regulating the punctuation, of which Milton appears to have been habitually careless.

THIS new edition of Milton's Poems was completely finished for the press, and delivered to the printer, with the many alterations and large additions that now appear, some months before the lamented death of the editor. Among the additions will be found Remarks on the Greek Verses of Milton, by the learned Mr. C. Burney; and also, what the lovers of this great poet will look upon as a curiosity, his last Will and Testament, in which will be seen, many circumstances of his Life, Manners, and Habits, not known before.

A P P E N D I X

TO THE

P R E F A C E.

T H E

N U N C U P A T I V E W I L L

O F

J O H N M I L T O N.^a

W I T H

N O T E S B Y T H E E D I T O R,

MEMORANDUM, that JOHN MILTON, late of the parish of S. Giles Cripplegate in the Countie of Middlesex gentleman, deceased, at severall times before his death, and in particular, on or about the twentieth day of July, in the year of our Lord God 1674, being of perfect mind and memorie, declared his Will and intent as to the disposall of his estate after his death, in these words following, or like effect: " The portion due to me from Mr. Powell, my former wife's father, I leave to the unkind children I had by her, having received no parte of it: but my meaning is, they shall have no

^a As propounded in the Prerogative Court.

“ other benefit of my estate than the said portion, and what I
 “ have besides done for them; they having been very unduti-
 “ full to me. All the residue of my estate I leave to [the]
 “ disposall of Elizabeth my loving wife.” Which words, or
 to the same effect, were spoken in the presence of CHRISTO-
 PHER MILTON.^b

X [Mark of] ELIZABETH FISHER.^c

Nov. 23, 1674.^d

I.

*The Allegation propounding the Will, on which Allegation the
 Witnesses be examined.^e*

Negotium Testamentarium, five probacionis Testamenti
 nuncupativi, five ultimæ Voluntatis, JOHANNIS MILTON,
 nuper dum vixit parochiæ S. Ægidii Cripplegate London ge-
 nerosi, defuncti, habent, &c. promotum per Elizabetham
 MILTON Relictam, et Legatariam principalem nominatam
 in Testamento nuncupativo, five ultima Voluntate, dicti de-
 functi, contra Mariam, Annam, et Deborah MILTON, filias
 dicti defuncti.

THOMPSON. CLEMENTS.

Secundo Andreæ, A. D. 1674. Quo die . . . Thompson,
 nomine, procuratore, ac ultimus procurator legitimus, dictæ

^b JOHN MILTON's younger brother: a strong royalist, and a professed papist. After the civil war, he made his composition through his brother's interest. Being a practitioner in the law, he lived to be an antient Benchers of the Inner Temple: was made a judge of the Common Pleas, and knighted by king James the second; but on account of his age and infirmities, he was at length dismissed from business, and retired to Ipswich, where he resided all the latter part of his life.

^c A servant-maid of JOHN MILTON.

^d Registr. Cur. Prærog. Cant. This Will was contested by Mary, Deborah, and Anne Milton, daughters of the poet's first wife Mary, daughter of Mr. Richard Powell, of Forresthill in Oxfordshire. The cause came to a regular sentence, which was given against the Will; and the widow, Elizabeth, was ordered to take Administration instead of a Probate. I must add here, that this cause, the subject of which needed no additional lustre from great names, was tried by that upright and able statesman, Sir Leoline Jenkins, Judge of the Prerogative Court, and Secretary of State; and that the depositions were taken in part before Dr. Trumbull, afterwards Sir William Trumbull, Secretary of State, and the celebrated friend of Pope. As a circumstantial and authentic history of this process, the following instruments, which were otherwise thought too curious to be suppressed, are subjoined.

^e Viz. Christopher MILTON, and JOHN MILTON's two servant-maids Elizabeth and Mary Fisher. Witnesses on the part of the widow.

^f This was his third wife, Elizabeth Minihull, of a gentleman's family in Cheshire. He married her at the recommendation of his friend, and her relation,
 Dr.

Elizabethæ MILTON, omnibus melioribus et effectualioribus [efficacioribus] via, modo, et meliori forma, necnon ad omnem juris effectum, exhibuit Testamentum nuncupativum dicti JOHANNIS MILTON defuncti, sic incipiens, "MEMORANDUM, " that JOHN MILTON, late of the parish of S. Giles, Cripplegate, &c." Which words, or words to the same effect, were spoken in the presence of Christopher MILTON, and Elizabeth Fisher; et allegavit consimiliter, et dicens prout sequitur. I. Quod præfatus JOHANNES MILTON, dum vixit, mentis compos, ac in sua sana memoria existens, . . . Testamentum suum nuncupativum modo in hoc negotio exhibitum . . . tenoris schedulæ . . . testamentariæ condidit, nuncupavit, et declaravit; cæteraque omnia et singula dedit, donavit, reliquit, et disposuit, in omnibus, et per omnia, vel similiter in effectum, prout in dicto Testamento nuncupativo continetur, ac postea mortem obiit: ac Principalis Pars ista proponit conjunctim, divisim, et de quolibet. II. Item, quod tempore conditionis, declarationis, nuncupationis Testamenti, in hoc negotio exhibiti, præfatus JOHANNES MILTON perfecta fruebatur memoria; ac proponit ut supra.²

II.

Interrogatories addressed to the Witnesses examined upon the Allegation.

Decemb. 5, 1674. Interrogatoria ministrata et ministranda ex parte Annæ Mariæ et Deboræ MILTON, testibus ex parte Elizabethæ MILTON productis sive producendis sequuntur.

Dr. Paget, about the year 1661, and in his fifty fourth year, soon after he had obtained his pardon from the restored king; being now blind and infirm, and wanting some more constant and confidential companion than a servant to attend upon his person. The elder Richardson insinuates, that this lady, being no poet or philosopher like her husband, used frequently to tease him for his carelessness or ignorance about money-matters, and that she was a *termagant*. He adds, that soon after their marriage, a royal offer was made to Milton of the resumption of his old department of Latin Secretary, and that being strongly pressed by his wife to an acceptance, he scornfully replied, "Thou art in the right; you, as other women, *would ride in your Coach*. My aim is to live and die an *honest man*." LIFE, &c. p. xcix. seq. edit. 1734. From these papers, however, it appears, that she consulted her husband's humours, and treated his infirmities with tenderness. After his death in 1674, she retired to Nantwich in Cheshire; where she died about 1729. Mr. Penant says, her father, Mr. Minshull, lived at Stoke in that neighbourhood. W. TOUR, and Gough's Camden, Cheshire, p. 436.

The third edition of PARADISE LOST was published in 1678: and this is the poet's widow, to whom the copy of that work was then to devolve by original agreement, but who sold all her claims to Samuel Simmons, his bookseller, for eight pounds, according to her receipt given Decemb. 21, 1680.

² Registr. Cur. Prærog. Cant. ut supr.

Imprimis,

Imprimis, Aske each witnesse, what relation to, or dependance on, the producent, they, or either of them, have; and to which of the parties they would give the victory were it in their power? *Et interrogatur quilibet testis conjunctim, et divisim, et de quolibet.*

2. *Item*, Aske each witnesse, what day, and what time of the day, the Will nuncupative was declared; what positive words did the deceased use in the declaring thereof? Can you positively sweare, that the deceased did declare that hee did leave the residue of his estate to the disposall of his wife, or did hee not say, "I will leave the residue of my estate to my wife?" *Et fiat ut supra.*

3. *Item*, Upon what occasion did the Deceased declare the said Will? Was not the Deceased in perfect health at the same time? Doe you not think, that the Deceased, if he declared any such Will, declared it in a present passion, or some angry humour against some or one of his children by his former [first] wife? *Et fiat ut supra.*

4. *Item*, Aske each witnesse, whether the parties ministrant were not and are not greates frequenters of the Church,^h and good livers; and what cause of displeasure had the Deceased against them? *Et fiat ut supra.*

5. *Item*, Aske Mr. [Christopher] MILTON, and each other witnesse, whether the Deceased's Will, if any such was made, was not, that the Deceased's wife should have £. 1000, and the children of the said Christopher MILTON the residue; and whether she hath not promised him that they should have it, if shee prevailed in this Cause? Whether the said Mr. MILTON hath not since the Deceased's death confessed soe much, or some part thereof? *Et fiat ut supra.*

6. *Item*, Aske each witnesse, whether what is left to the Ministrants by the said Will, is not reputed a very bad or altogether desperate debt?ⁱ *Et fiat ut supra.*

^h Here seems to be an insinuation, that our poet's displeasure against those three daughters, arose partly from their adherence to those principles; which, in preference to his own, they had received, or rather inherited, from their mother's family, who were noted and active royalists. Afterwards, the description *good livers* is not to be understood in its general and proper sense, which could not have offended Milton; but as arising from what went before, and meaning much the same thing, that is, *regular in their attendance on the established worship.*

ⁱ That is the marriage portion, promised, but never paid, to JOHN MILTON, by Mr. Richard Powell, the father of his first wife; and which the said JOHN bequeathed

7. Aske the said Mr. MILTON, whether he did not gett the said Will drawn upp, and inform the writer to what effect he should draw it? And did he not enquire of the other witnesses, what they would or could depose? And whether he hath not solicited this Cause, and payd fees to the Proctour about it? *Et fiat ut supra.*

8. *Item*, Aske each witnessse, what fortune the Deceased did in his life-time bestowe on the Ministrants? And whether the said Anne MILTON is not lame, and almost helpleffe? *k Et fiat ut supra.*

9. *Item*, Aske each witnessse, what value is the Deceased's estate of, as neare as they can guess? *Et fiat ut supra.^l*

III.

Depositions and cross-examinations of the said witnessses.

Elizabetha MILTON, Relicta et Legataria principalis JOHANNIS MILTON defuncti, contra Annam, Mariam, et Deborah MILTON, filias ejusdem defuncti. Super Allegatione articulata et Testamento nuncupativo JOHANNIS MILTON defuncti, ex parte Elizabethæ MILTON predictæ, in hoc negotio, secundo Andrææ, 1674, dato^m et exhibitis.

Quinto Decembris 1674. Christopherus MILTON, villæ Gipwici in com. Suffolciæ ortus infra parochiam Omnium Sanctorum *Bredstreete*, London, ætat. 58 annor. aut eo circiter, testis, &c. Ad omnes articulos dictæ Allegationis, et

bequeathed to the daughters of that match, the ministrants, Anne, Mary, and Deborah.

They were married in 1643. I have now before me an original "Inventorie of the goods of Mr. Richard Powell of Forresthill, in the county of Oxon, taken the 10th of June A. D. 1646." This seems to have been taken in consequence of a seizure of Mr. Powell's House by the rebels. His distresses in the royal cause probably prevented the payment of his daughter's marriage portion. By the number, order, and furniture of the rooms, he appears to have lived as a country gentleman, in a very extensive and liberal style of house-keeping. This I mention to confirm what is said by Phillips, that Mr. Powell's daughter abruptly left her husband within a month after their marriage, disgusted with his spare diet and hard study, "after having been used at home to a great house, and much company and joviality, &c." I have also seen in Mr. Powell's house at Forresthill many papers, which shew the active part he took in favour of the Royalists. With some others relating to the Rangership of the Shotover forest, bearing his signature.

^k She was deformed, and had an impediment in her speech.

His grand-daughter Elizabeth Foster, by the third daughter Deborah, often spoke of his harshness to his daughters, and that he refused to have them taught to write.

^l Registr. Cur. Prærog. Cant. ut supr.

^m Sic, ut et in infra, pro *Milton*.

ad Testamentum nuncupativum JOHANNIS MILTON, generosi, defuncti, in hoc negotio dat. et exhibit. deponit et dicit, That on, or about the twentieth day of July, 1674, the day certaine he now remembreth not, this Deponent being a practitioner in the Law, and a Bencher in the Inner Temple, but living in vacations at Ipswich, did usually at the end of the Terme visit JOHN MILTON, his this Deponent's brother the Testator articulate, deceased, before his going home; and soe at the end of Midsummer Terme last past, he this deponent went to visit his said brother, and then found him in his chamber within his owne house, scituate on Bunhill^a within the parish of S. Giles, Crepelgate, London: And at that tyme, he the said Testator, being not well, (and this Deponent being then goeing into the country,) in a serious manner, with an intent, (as he believes,) that what he then spoke should be his WILL, if he dyed before his this Deponent's comeing the next time to London, declared his Will in these very words as neare as this Deponent cann now call to mynd. Viz. "Brother, the porcion due to me from Mr. Powell, my "former [first] wife's father, I leave to the unkind children I "had by her: but I have receaved noe part of it, and my "Will and meaning is, they shall have noe other benefit of "my estate, than the said porcion and what I have besides "don for them: they haveing been very undutifull to me. "And all the residue of my estate I leave to the disposall of "Elizabeth my loveing wife." She, the said Elizabeth his the Deceased's wife, and Elizabeth Fysher his the Deceased's then maide-servant, was [at the] same tyme goeing upp and downe the roome, but whether she then heard the said deceased, soe declare his will as above or not, he knoweth not.

And the said testator at the premises was of perfect mind and memory and talked and discoursed sensibly and well, *et aliter nescit deponere.*

CHR. MILTON.

^a Sometimes called the *Artillery-walk*, leading to Bunhill-fields. This was his last settled place of abode, and where he lived longest. Richardson calls this house a "small house, where he died about fourteen years after he was out of public employ." Ubi *supr.* p. xciii. It was here that he wrote or finished *PARADISE LOST*, *PARADISE REGAINED*, and *SAMSON AGONISTES*. But in 1665, when the plague broke out in London, he retired to Chalfont Saint Giles, where his friend Ellwood, a quaker, had taken a house for him; and the next year, when the danger was over, he came back to Bunhill-fields. The house at Chalfont, in which he resided in this short space of time, and where he planned or began *PARADISE REGAINED*, is still standing, small, but pleasantly situated. See Ellwood's *LIFE of Himself*, p. 246. Who calls it "a pretty box."

T O T H E P R E F A C E. xxxiii

A D I N T E R R O G A T O R I A.

Ad 1^m. Interr. *respondet*, that the party producent in this cause was and is the relict of the said deceased, who was his this respondent's brother; and the parties ministring these interrogatories were and are in repute, and soe he beleeveth his the said deceased's children by a former wife: and for his part, he wisheth right to take place, and soe would give it if in his power; and likewise wisheth that his brother's will might take effect.

Ad 2^m. Interr. *respondet*, that on what day of the moneth or weeke the said deceased declared his will, as is above deposed, he now remembreth not precisely; but well remembreth, that it was in a forenoone, and on the very day he this deponent was goeing in the country in [the] Ipswich coach, which goeth not out of towne till noone or thereabout: and he verily beleeveth in his conscience, that the residue of his estate he did then dispose of in these very words, viz. "And "all the residue of my estate I leave to the disposall of Eliza-
"beth my loving wife;" or he used words to the selfe same effect, *et aliter referendo se ad pe. depos. nescit respondere*.

Ad 3^m. Interr. *respondet*, that the said deceased was then ill of the goute, and what he then spake touching his will was in a very calme manner; only [he] complained, but without passion, that his children had been unkind to him, but that his wife had been very kind and careful of him; and he believeth the only reason induced the said deceased at that time to declare his will was, that he this deponent might know it before his goeing into the country, *et aliter referendo se ad pe. deposita, nescit respondere*.

Ad 4^m. Interr. *respondet*, that he knoweth not how the parties ministring these interrogatories frequent the church, or in what manner of behaviour of life and conversation they are of, they living apart from their father four or five yeares last past; and as touching his the deceased's displeasure with them, he only heard him say at the tyme of declaring of his will, that they were undutifull and unkind to him, not expressing any particulars, but in former tymes he hath herd him complaine, that they were careles of him being blind, and made nothing of deserting him, *et aliter nescit respondere*.

Ad 5^m. Interr. *respondet*, that since this respondent's coming to London this Michaelmas Terme last paste, this respondent's
e sister,

sister, the party now producent in this cause, told this respondent, that the deceased his brother did after his this respondent's going into the country in Trinity vacation last summer [say,] that if she should have any overplus above a 1000*l.* come to her hands of his the deceased's estate, she should give the same to this respondent's children: but the deceased himselfe did not declare any such thing to this respondent at the tyme of his declaring his will, the tyme above deposed of.

Ad 6^m. Interr. *respondet*, that he beleeveth that what is left to the parties ministring these interrogatories by the said deceased's will, is in the hands of persons of ability abell to pay the same, being their grandmother and uncle; and he hath seen the grandfather's will, wherein 'tis particularly directed to be paid unto them by his executors, *et aliter nescit respondere*.

Ad 7^m. Interr. *respondet*. that he this respondent did draw upp the very will executed in this cause and write it with his owne hand, when he came to this court, about the 23d. of November last past, and at that tyme this respondent did read the same all over to Elizabeth Fisher the said deceased's late maid servant, and she said she remembered the same, and in confirmation thereof set her marke thereto in manner as on the same Will executed in this cause is now to be seen. And this respondent waited on the said deceased's widdow once at Doctor Exton's chambers about this suite, at which tyme she wanted some halfe crownes, and this respondent lent her then two halfe crownes, but more he hath at noe tyme paid either to Doctor or Proctor in this cause.

Ad 8^m. Interr. *respondet*. that he knoweth of noe fortune given by the said deceased to the parties ministring these interrogatories, besides the portion which he was promised with his former wife in marriage, being a 1000*l.* which is still unpaid besids the interest thereof for about twenty yeares, saveing his charges in their maintenance and breeding, *et aliter nescit respondere*, saveing that Anne Milton interr. is lame and helples.

Ad ult. reddit causas scientiæ suæ ut supra.

Die prid.

Repetit. cor. Doctore.
Lloyd Surrog.

CHR. MILTON.

Milton con. Thompson.	Milton et Milton Clements.	}	Sup. All ^{is} . artic. et Testamento nuncupativo Johan. Milton defuncti ex parte Elizabethæ Milton in hujusmodi Causa dat. et admiff. examinat.
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15^o. Dec. 1674.

Maria Fisher soluta famul. domestica Johan. Batten habitan. in vico vocat Bricklane in Old Streete ubi moram fecit per Spacium sex hebdomadarum aut eo circiter, antea cum Beniamino Whitcomb Mercatore habitan. in vico vocat Coleman Streete London per Spacium 3m. Mensium, antea cum Guiddon Culcap infra locum vocat Smock Alley prope Spittlefields per Spacium unius anni, aut eo circiter, antea cum Johanne Bayley infra Oppidum Milton in Com. Stafford per Spacium duorum annorum, antea cum Johanne Baddily infra parochiam de Milton præd. per Spacium trium annorum, et antea cum quomodo Rogers Hargrave infra parochiam de Milton præd. per Spacium duorum annorum aut eo circiter, orta infra parochiam de Norton in Com. Stafford præd. ætatis 23 aut eo circiter, testis, &c.

Ad omnes articulos dictæ All^{is}. et ad testamentum nuncupativum Johan. Milton testatoris in hac causa defuncti in hujusmodi neg^o. dat. et exhibit. *deponit* et *dicit*, that this deponent knew and was well acquainted with the articulate John Milton the testator in this cause deceased, for about a twelve moneth before his death, who dyed about a moneth since to the best of this deponent's remembrance; And saith, that on a day hapning about two moneths since, as neare as this deponent can remember, this deponent being then in the kitchen of the house of the foresaid John Milton scituate against the Artillery Ground neare Bunhill Feilds, and about noone of the same day, the said deceased and the producent Elizabeth his wife being then at dinner in the said kitchen, hee the said deceased amongst other discourse then had betweene him and his said wife, did then speake to his said wife and utter these words, viz. "Make much of mee as long as I live, for thou knowest "I have given thee all when I dye at thy disposall:" there being then present in the said kitchin this deponent's sister and *contest*^a namely Elizabeth Fysher. And the said deceased was

^a i. e. Fellow-witnes Con-Testis.

at that time of perfect mind and memory, and talked and discoursed sensibly and well, and was very merry, and seemed to be in good health of body, *et aliter nescit.*

Signum

MARIÆ FISHER.

AD INTERROGATORIA.

Ad primum Interr. *respondet*, that this respondent hath noe relation or dependance on the producent Elizabeth Milton, that it is indifferent to this respondent which of the parties in this suite obtaine, and would give the victory in this cause if in her power to that party that hath most right; but which party hath most right thereto this respondent knoweth not, *et aliter nescit.*

Ad secundum Interr. *respondet*, that this respondent doth not remember the day when the deceased declared the words by her pre-deposed, but remembreth that it was about noone of such day that the words which hee then declared were these, viz. "Make much of mee as long as I live, for thou knowest "I have given thee all when I dye at thy disposall;" then speaking to his wife Elizabeth Milton the party producent in this cause, *et aliter nescit.*

Ad tertium Interr. *respondet*, that the deceased when hee declared the words pre-deposed was then at dinner with his wife the party producent and was then very merry, and seemed to be in good health of body; but upon what occasion hee spoke the said words shee knoweth not, *et aliter nescit.*

Ad quartum Interr. *respondet*, that this respondent knoweth neither of the parties ministrant in this cause saving this respondent once saw Anne Milton one of the ministrants, *et nescit respondere per parte sua.*

Ad quintum Interr. nescit respondere.

Ad sextum Interr. nescit respondere.

Ad septimum Interr. non concernit eam, et nescit respondere.

Ad octavum Interr. *respondet*, that this respondent once saw the Interr. Anne Milton but doth not remember whether shee was lame or helpless, *et aliter nescit.*

Ad 9^m. Interr. *respondet*, that this respondent knoweth nothing of the deceased's estate or the value thereof, *et aliter nescit.*

Eodem Die

Repetit coram Doctore,

Digby Surro. &c. pnte.

Tho Welham, N: P,

Signum

MARIÆ FISHER,

Eodem

Eodem Die

Elizabetha Fisher famula Domestica Elizabethæ Milton ptis producentis in hac causa cum qua et Johanne Milton ejus Marito defuncto vixit per Spacium 13 Mensium, antea cum quodam Thoma Adams apud Bagnall in Com. Stafford per Spacium trium annorum et sex Mensium, antea cum W^{mo}. Bourne Gen. infra parochiam de Woolstiltan in Com. Stafford præd. per Spacium duorum annorum, ortus infra parochiam de Norton in Com. præd. ætatis 28 annorum aut eo circiter, testis, &c.

Ad omnes articulos dictæ All^{nis}. et ad testamentum nuncupativum Johan. Milton testatoris in hac causa defuncti in hujusmodi negotio dat. exhibit et admitt. *deponit et dicit*, that this deponent was servant unto Mr. JOHN MILTON the testator in this cause deceased for about a yeare before his death, who dyed upon a Sunday the fifteenth of November last at night, And saith that on a day hapning in the month of July last, the time more certainly she remembereth not, this deponent being then in the deceased's lodging chamber, hee the said deceased, and the party producent in this cause his wife, being then alsoe in the said chamber at dinner together, and the said Elizabeth Milton the party producent having provided something for the deceased's dinner which hee very well liked,* hee the said deceased then spoke to his said wife these or the like words as neare as this deponent can remember, viz. "God have mercy Betty; I see thou wilt performe according to thy promise in providing mee such dishes as I think fitt whilst I live, and when I dye thou knowest that I have left thee all," there being noebody present in the said chamber with the said deceased and his wife but this deponent: And the said testator at that time was of perfect mind and memory, and talked and discoursed sensibly and well, but was then indisposed in his body by reason of the distemper of the gout, which hee had then upon him. Further this deponent saith, that shee hath sevrall times heard the said deceased since the time above deposed of, declare and say, that hee had made provision for his children in his life time, and had spent the greatest part of his estate in providing for them and that hee was resolved hee would doe noe more for them living or dyeing, for that little part which hee had left hee had given it

* His grand-daughter Elizabeth Foster, by his third daughter Deborah, used to say, that he was delicate, but temperate in his diet.

to his wife the articulate Elizabeth the producent or hee used words to that effect. And likewise told this deponent, that there was a thousand pounds left in Mr. Powell's hands to be disposed amongst his children hereafter. By all which words this respondent verily beleeveth that the said testator had given all his estate to the articulate Elizabeth his wife, and that shee should have the same after his decease, *et aliter nescit respondere*, saving that the said deceased was at the severall times of declaring the words last pre-deposed alsoe of perfect mind and memory.

Signum

ELIZAB. FISHER.

AD INTERROGATORIA.

Ad primum Interr. *respondet*, that this respondent was servant to the deceased in his life time and is now servant to the producent and therefore hath a dependency upon her as her servant, that if the victory were in this respondent's power shee would give the deceased's estate equally to be shared betwene the ministrants and the producent, *et aliter nescit*.

Ad secundum Interr. *respondet*, that this respondent doth not remember on what day the deceased declared the words first by her afore deposed, but it was about noone of such day when hee was at dinner that the precise words as neare as this respondent can remember which the deceased used at that time were these, viz. "God have mercy Betty (speaking to "his wife Elizabeth Milton for soe hee usually called her) "I see thou wilt performe according to thy promise in providing mee such dishes as I think fitt whilst I live and when "I dye thou knowest that I have left thee all," *et aliter nescit*, saving that this respondent well remembreth that the deceased declared the words last by her deposed to the articles of the allegation to this respondent once on a Sunday in the afternoon, but on what day of the month or in what month the said Sunday then happened this respondent doth not remember.

Ad tertium Interr. *respondet*, that the occasion of the deceased's speaking of the words deposed by this respondent in her answer to the next preceedent interrogatory was upon the producent's providing the deceased such victuals for his dinner as hee liked and that he was then indifferent well in health saving that some time he was troubled with the paine of the gout and that hee was at that time very merry and not in any passion or angry humour neither at that time spoke
any

any thing against any of his children that this respondent heard of, *et aliter nescit.*

Ad quartum Interr. *respondet*, that this respondent hath heard the deceased declare his displeasure against the parties ministrant his children and particularly the deceased declared to this respondent that a little before hee was married to Elizabeth Milton his now relict a former maid servant of his told Mary one of the deceased's daughters and one of the ministrants that shee heard the deceased was to be married, to which the said Mary replied to the said maid servant, that that was noe news to heare of his wedding, but if shee could heare of his death that was something: and further told this respondent, that all his said children did combine together and counsel his maid servant to cheat him the deceased in her markettings and that his said children had made away some of his bookes and would have sold the rest of his bookes to the dunghill women, or hee the said deceased spoke words to this respondent to the selfe same effect and purpose: that this respondent knoweth not what frequenters of the church, or what good livers, the parties ministrant or either of them are, *et aliter nescit.*

Ad quintum Interr. *respondet*, that this respondent doth not know that the deceased's wife was to have 1000*l.* and the interrogative children of Christopher Milton the residue nor doth this respondent know that the said Elizabeth, the deceased's wife, hath promised the interrogative Christopher Milton or his children any such thing in case shee should prevaile in this cause, that the said Mrs. Milton never confessed soe much in this respondent's hearing, or to any body else that this respondent knoweth of, *et aliter nescit.*

Ad sextum Interr. *respondet*, that this respondent believeth that what is left the deceased's children in the will nuncupative in this cause executed and mencioned therein to be due from Mr. Powell, is a good debt; for that the said Mr. Powell is reputed a rich man, *et aliter nescit.*

Ad septimum Interr. *respondet*, that this respondent did voluntarily tell the interrogative Mrs. Milton, what shee heard the deceased say which was to the effect by her predeposed *et aliter nescit.*

Ad octavum Interr. *respondet*, that this respondent knoweth not what the deceased did in his life time bestow on the ministrants his children, and that the interrogative Anne Milton is lame, but hath a trade and can live by the same, which is the making of gold and silver lace and which the deceased bred her up to, *et aliter nescit.*

Ad nonum Interr. *respondet*, that this respondent knoweth not the deceased's estate, or the value thereof, *et aliter nescit*.

Eodem Die

Signum .

Repetit coram Doctore

ELIZABETHE FISHER.

Trumbull Surro. &c.

Tho. Welham, N. P.^a

GEORGE GOSLING, }
JAMES TOWNLEY, } DEPUTY REGISTERS.
ROBERT DODWELL. }

^a Cur Prærog. Cant. ut supra.

IV.

Grant of Letters of Administration to the widow Elizabeth.^r

Die 25^{to}. Februarii 167⁴.

JOHANNES MILTON. Vicefimo quinto	} ult. Julii.
Die Februarii emanavit Commissio	
Elizabethæ MILTON Relictæ JOHAN-	
NIS MILTON nuper Parochiæ Sancti	
Egidii Cripplegate in Com. Mid. De-	
functi, hentis, &c. ad Adminiftrand.	} ult. Dec.
bona, jura, et credita dicti defuncti, de	
bene &c. jurat, Testamento Nuncu-	
pativo dicti defuncti: aliter per ante-	
dictam Elizabetham MILTON Allega-	
to, nondum Probato.	

GEORGE GOSTLING,
JAMES TOWNLEY,
ROBERT DODWELL, } DEPUTY REGISTERS.

^r The reader will compare these evidences with the printed accounts of Milton's biographers on this subject; who say, that he sold his library before his death, and left his family fifteen hundred pounds, which his widow Elizabeth seized, and only gave one hundred pounds to each of his three daughters. Of this widow, Philips relates, rather harshly, that she persecuted his children in his life time, and *cheated* them at his death.

Milton had children, who survived him, only by his first wife, the three daughters so after named of these, Anne, the first, deformed in stature, but with a handsome face, married a master builder, and died of her first childbirth, with the infant. Mary, the second, died single. Deborah, the third, and the greatest favourite of the three, went over to Ireland as companion to a lady in her father's life time; and afterwards married Abraham Clarke a weaver in Spital-fields, and died, aged seventy-six in August 1727. This is the daughter that used to read to her father; and was well known to Richardson, and Professor Ward. A woman of a very cultivated understanding, and not inelegant of manners. She was generously patronised by Addison; and by queen Caroline, who sent her a present of fifty guineas. She had seven sons and three daughters, of whom only Celeb and Elizabeth are remembered. Celeb migrated to Fort Saint George, where perhaps he died. Elizabeth, the youngest daughter, married Thomas Foster a weaver in Spittle-fields, and had seven children, who all died. She is said to have been a plain sensible woman; and kept a petty grocer's or chandler's shop, first at lower Holloway, and afterwards in Cock-lane near Shoreditch church. In April, 1750, Comus was acted for her benefit: Doctor Johnson, who wrote the Prologue, says, "she had so little acquaintance with diversion or gaiety, that she did not know what was intended when a

f

"benefit

"benefit was offered her." The profits of the performance were only one hundred and thirty pounds; although Doctor Newton contributed largely, and twenty pounds were given by Jacob Tonson the bookseller. On this trifling augmentation to their small stock, she and her husband removed to Ilington, where they both soon died. So much greater is our taste, our charity, and general national liberality, at the distance of forty years, that I will venture to pronounce, that in the present day, a benefit at one of our theatres for the relief of a poor and an infirm grand daughter of the author of *COMUS* and *PARADISE LOST*, would have been much more amply and worthily supported.

These seem to have been the grounds, upon which Milton's Nuncupative Will was pronounced invalid. First, there was wanting what the Civil Law terms a *rogatio testium*, or a solemn bidding of the persons present, to take notice that the words he was going to deliver were to be his Will. The Civil Law requires this form, to make men's verbal declarations operate as Wills; otherwise, they are but presumed to be words of common calling or loose conversation. And the Statute of the twenty-ninth of Charles the Second [c. iii.] has adopted this Rule; as may be seen in the 19th clause of that Statute, usually called the *Statute of Frauds*, which passed in the year 1676, two years after Milton's death. Secondly, the words here attested by the three witnesses, are not words delivered at the same time; but one witness speaks to one declaration made at one time, and another to another declaration made at another time. And although the declarations are of similar import, this circumstance will not satisfy the demands of the Law; which requires, that the three witnesses who are to support a Nuncupative Will, must speak to the identical words uttered at one and the same time. There is yet another requisite in Nuncupative Wills, which is not found here; namely, that the words be delivered in the last sickness of a party: whereas the words here attested appear to have been delivered when the party was in a tolerable state of health, at least under no immediate danger of death. On these principles we may presume Sir Leoline Jenkins to have acted in the rejection of Milton's Will: although the three witnesses apparently told the truth in what they deposed. The Judge, deciding against the Will, of course decreed administration of the Intestate's effects to the widow.

For an investigation of these papers in the Perogative Registry, for an explanation of their nature and purport, and of other technical difficulties which they present to one unacquainted with the records and more ancient practice of the Perogative court in testamentary proceedings, I must confess myself indebted to the kind attention and friendship of SIR WILLIAM SCOTT.

There are other papers in the Commons belonging to this business: but as they are mere forms of law, as they throw no new light on the cause, and furnish no anecdotes of Milton and his family, they are here omitted.

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P O E M S.



THE UNIVERSITY OF CHICAGO

P. O. BOX 2

CHICAGO, ILL.

LYCIDAS.

In this MONODY, the author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637. And by occasion foretells the ruin of our corrupted clergy, then in their height.

YET once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere,

V. 1. *Yet once more, &c.*] The best poets imperceptibly adopt phrases and formularies from the writings of their contemporaries or immediate predecessors. An Elegy on the death of the celebrated Countess of Pembroke, sir Philip Sydney's sister, begins thus.

Yet once againe, my Muse. —

See SONGES AND SONNETTES OF UNCERTAIN AUCTOURS, added to Surrey's and Wyat's Poems, edit. Tottell, fol. 85.

It is a remark of Peck, which has been silently adopted by doctor Newton, that this exordium, *Yet once more*, has an allusion to some of Milton's former poems on similar occasions, such as, ON THE DEATH OF A FAIR INFANT, EPITAPH ON THE MARCHIONESS OF WINCHESTER, &c. But why should it have a restrictive reference, why a retrospect to his elegiac pieces in particular? It has a reference to his poetical compositions in general, or rather to his last poem which was COMUS. He would say; "I am again, in the midst of other studies, unexpectedly and unwillingly called back to poetry, again compelled to write verses, in consequence of the recent disastrous loss of my ship-wrecked friend, &c." Neither are the plants here mentioned, as some have suspected, appropriated to elegy. They are symbolical of general poetry. Theocritus, in an Epigram which shall be cited in the next note, dedicates myrtles to Apollo. Doctor Newton, however, has supposed, that Milton, while he mentions Apollo's Laurel, to characterise King as a poet, adds the Myrtle, the tree of Venus, to shew that King was also of a proper age for love. We will allow that King, whatever hidden meaning the poet might have in enumerating the Myrtle, was of a

I come to pluck your berries harsh and crude;
 And with forc'd fingers rude,
 Shatter your leaves before the mellowing year: 5
 Bitter constraint, and sad occasion dear,

proper age for love, being now twenty-five years old: and the Ivy our critic thinks to be expressive of King's learning, for which it was a reward. In the mean time, I would not exclude another probable implication: by plucking the berries and the leaves of laurel, myrtle, and ivy, he might intend to point out the pastoral or rural turn of his poem.

2. *Ye myrtles brown.*] *Brown* and *Black* are classical epithets for the Myrtle. Theocritus, *EPICR.* i. 3.

Ταὶ δὲ ΜΕΛΑΜΦΥΛΛΑΙ ΔΑΦΝΑΙ τιν, Πύθιε Πάριαν.
At nigra folia habentes myrti tibi, Pythie Apollo.

Ovid, *ART. AMATOR.* Lib. iii. 690.

Ros maris, et lauri, NIGRAQUE MYRTUS olet.

Horace contrasts the brown myrtle with the green ivy, *OD.* i. xxxv. 17.

Læta quod pubes edera virenti

Gaudeat, PULLA magis atque MYRTO.

ibid. — *With ivy never fere.*] A notion has prevailed, that this pastoral is written in the Doric dialect, by which in English we are to understand an antiquated style. Doctor Newton observes, “The reader cannot but observe, that there are more antiquated and obsolete words in this, than in any other of Milton's poems.” Of the three or four words in *LYCIDAS* which even we now call obsolete, almost all are either used in Milton's other poems, or were familiar to readers and writers of verse in the year 1638. The word *fere*, or *dry*, in the text, one of the most uncommon of these words, occurs in *PARADISE LOST*, B. x. 1071.

— With matter *SERE* foment.

And in our Author's *PSALMS*, ii. 27.

If once his wrath take fire like fuel *SERE*.

5. *Shatter your leaves before the mellowing year.*] So in *PARAD.* L. B. x. 1066.

— SHATTERING the graceful locks

Of these fair spreading trees. —

Ibid. — *Mellowing year.*] Here is an inaccuracy of the poet. The *Mellowing year* could not affect the leaves of the laurel, the myrtle and the ivy; which last is characterised before as *never fere*.

Compels

Compels me to disturb your season due :
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer :
Who would not sing for Lycidas? He knew 10
Himself to sing, and build the lofty rhyme.

11. —*To sing, and build the lofty rhyme.*] Euripides says still more boldly because more specifically, “*Λυκιδᾶς ΕΠΥΡΓΩΣΕ.*” SUPPL. V. 997.

H.

The lofty rhyme is “the lofty verse.” This is unquestionably the sense of the word *rhyme*, in PARAD. L. B. i. 16.

Things unattempted yet in prose or *rhyme*.
From Ariosto, ORL. FUR. C. i. st. ii.

Cosa non detta in *prosa* mai, ne in RIMA.
Where Harrington for once is a faithful and intelligent translator.
A tale in *prose* ne VERSE yet sung or said.

I cannot however admit-bishop Pearce’s reasoning, who says, “Milton appears to have meant a different thing by RHIME here from RIME in his Preface, where it is six times mentioned, and always spelled without an *b*: whereas in all the Editions, RHIME in this place of the poem was spelled with an *b*. Milton probably meant a difference in the thing, by making so constant a difference in the spelling; and intended we should here understand by RHIME not the *jingling sound of like Endings, but Verse in general.*” REVIEW OF THE TEXT OF PARADISE LOST, Lond. 1733. p. 5. At least in this passage of LYCIDAS, we have no such nicety of spelling, but RHYME appears in the editions of 1638, 1645, and 1673. Nor are the bishop’s proofs of the true meaning of the word at all to the point, from Spenser’s Sonnet to Lord Buckhurst, and the FAERIE QUEENE, i. vi. 13. He rather might have alleged the following instance from Spenser’s OCTOBER.

Thou kenst not, Percy, how the RIME should rage,

O, if my temples were distaind with wine;

And girt in girlonds of wilde iuie twine.

How should I reare the Muse on stately stage, &c.

That is, “my poetry should then mount to the highest elevations of the tragic and epic muse.” But Fletcher more literally, in an Ode to his brother Beaumont, on his imitations of Ovid, st. ii.

The wanton Ovid whose enticing RIMES.

It is wonderful that Bentley, with all his Grecian predilections, and his critical knowledge of the precise original meaning of

He must not flote upon his watry bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.

Begin then, Sisters of the sacred well, 15
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.

ΠΥΘΜΟΣ, should in the passage from PARADISE LOST, have wished to substitute SONG for RHIME. Gray, who studied and copied Milton with true penetration and taste, in his MUSIC-ODE, uses RHIME in Milton's sense.

Meek Newton's self bends from his state sublime,
And nods his hoary head, and listens to the RHIME.

12. *He must not flote upon his watry bier.*] So Johnson, in CYNTHIA'S REVELLS, acted by the boys of queen Elizabeth's Chapel, 1600. A. i. S. ii.

—Sing some mourning straine
Over his WATRIE HEARSE.—

13. *Unwept, and welter, &c.*] Thus in our author's EPITAPHIUM DAMONIS, a Latin poem on the death of another of his friends. v. 28.

INDEPLORATO non comminuere sepulchro.

14. —*Melodious tear.*] For Song, or plaintive elegiac strain, the cause of tears. Euripides in like manner, SUPPL. v. 1128. “Πᾶ δάκρυα φέρεις φίλα—ὀλολότων.” “Where do you bear the tears of the dead, i. e. the remains or ashes of the dead, which occasion our tears?” Or perhaps the passage is corrupt. See Note on the place, edit. Markland. The same use of tears, however, occurs, *ibid.* v. 454. “Δάκρυα δ' ἐτοιμάζουσι.”

H.

The passage is undoubtedly corrupt; Πᾶ is superfluous, and mars the context. Reiske, with little or no improvement, but justly rejecting the interrogation, proposed, “παῖ, δάκρυα.” The late Oxford editor seems to have given the genuine reading, “Ναὶ δάκρυα φέρεις φίλα.” *Ita est, lacrymas adfers charas.* [v. 1133.]

17. *Begin, and somewhat loudly sweep the string.*] Tickell reads *louder*, in his edition of 1720, against the authority of the early editions, which have all *loudly*. He was perhaps thinking of a line in Dryden, an author whom he seems to have known better than Milton.

A louder yet and yet a louder strain.

Fenton has adopted Tickell's reading in his edition of 1725.

Hence

Hence with denial vain, and coy excuse:
 So may some gentle Muse
 With lucky words favour my destin'd urn; 20
 And as he passes turn,
 And bid fair peace be to my sable shroud.
 For we were nurst upon the self-same hill,
 Fed the same flock by fountain, shade, and rill.
 Together both, ere the high lawns appear'd 25
 Under the opening eye-lids of the morn,

18. *Hence with denial vain, and coy excuse.*] The epithet *coy* is at present restrained to Person. Antiently, it was more generally combined. Thus a shepherd in Drayton's Pastorals,

Shepherd, these things are all too coy for me,
 Whose youth is spent in jollity and mirth.

That is, "This sort of knowledge is too *hard*, too difficult for me, &c." ECLOGUES, vii. vol. iv. p. 1418. edit. Oldys, 8vo. Lond. 1753. Our author has the same use and sense of *coy* in the APOLOGY FOR SMECTYMNUS. "Thus lie at the mercy of
 "a coy flurting style, to be girded with frumps and curtall
 "gibes, &c." PROSE WORKS, by Birch, i. 105. edit. 1738.

25. *Together both, &c.*] Here a new paragraph begins in the edition of 1645, and in all that followed. But in the edition of 1638, the whole context is thus pointed and arranged.

For we were nurst upon the self-same hill,
 Fed the same flock, by fountain, shade, and rill;
 Together both, ere the high lawns appear'd, &c.

26. *Under the opening eye-lids of the morn.*] Perhaps from Thomas Middleton's GAME AT CHESSE, an old forgotten play, published about the end of the reign of James the first, 1625;

— Like a pearl,

Dropt from the OPENING EYELIDS OF THE MORN
 Upon the bashful rose. —

I find GLIMMERING, instead of OPENING, in the first edition, 1638. And in the Cambridge manuscript at Trinity college. He altered the reading in the second edition, 1645. None of the variations in the edition of 1638, have hitherto been noticed. Shakespeare has the Morning's Eye. ROM. JUL. A. iii. S. v.

I'll say yon grey is not the MORNING'S EYE.

Again,

We drove afield, and both together heard
 What time the gray-fly winds her sultry horn,
 Batt'ning our flocks with the fresh dews of night.

Again, A. ii. S. iii.

The GREY-EYED morn smiles on the frowning night.

27. "We continued together till noon, and from thence, &c." The Gray-fly is called by the naturalists, The *Gray-fly* or *Trumpet-fly*. Here we have Milton's *horn*, and *sultry horn* is the sharp hum of this insect at noon, or the hottest part of the day. But by some this has been thought the chaffer, which begins its flight in the evening.

27. *We drove afield*.—] That is, "we drove our flocks afield." I mention this, that Gray's echo of the passage in the CHURCH-YARD Elegy, yet with another meaning, may not mislead many careless readers.

How joyous did they drive *the team* afield.

From the regularity of his pursuits, the purity of his pleasures, his temperance, and general simplicity of life, Milton habitually became an early riser. Hence he gained an acquaintance with the beauties of the morning, which he so frequently contemplated with delight, and has therefore so repeatedly described, in all their various appearances: and this is a subject which he delineates with the lively pencil of a lover. In the APOLOGY FOR SMECTYMNUS he declares, "Those morning haunts are where they should be, at home; not sleeping or concocting the surfeits of an irregular feast, but up and stirring, in winter often before the sound of any bell awakens men to labour or devotion; in summer, as oft as the bird that first rouses, or not much tardy, to read good authors, &c." PROSE-WORKS, i. 109. In L'ALLEGRO, one of the first delights of his cheerful man, is to hear the "lark begin her flight." His *lovely landscape* of Eden always wears its most attractive charms at sun-rising, and seems most delicious to our first parents "at that season prime for sweetest scents and airs." In the present instance, he more particularly alludes to the stated early hours of a collegiate life, which he shared, *on the self-same hill*, with his friend Lycidas at Cambridge.

29. *Batt'ning our flocks with the fresh dews of night*.] To BATTEN is both neutral and active, to grow or to make fat. The neutral is most common. Shakespeare, HAML. A. iii. S. iv.

Could you on this fair mountain leave to feed,

And BATTEN on this moor?—

Of

Oft till the star that rose, at evening, bright, 30
Toward heav'n's descent had stop'd his west'ring wheel.
Mean while the rural ditties were not mute,
Temper'd to th' oaten flute;
Rough Satyrs danc'd, and Fauns with cloven heel
From the glad found would not be absent long;
And old Damoetas lov'd to hear our song. 36

And Drayton, ECL. ix. vol. iv. ut supr. p. 1431.

Their BATTENING FLOCKS on grassie leas to hold.

Milton had this line in his eye. BATFULL, that is *plentiful*, is a frequent epithet in Drayton, especially in his POLYOLBION.

30. *Oft till the star that rose, at evening, bright.*] Thus the edition 1645. In the edition of 1638, and Cambridge manuscript,

Oft till the evn-starre bright.

And in the next line, BURNISHT was altered to WESTERING.

31. —*Had stop'd his west'ring wheel.*] Beside to WESTER in Chaucer, of the sun, we have to WEST in Spenser, F. Q. v. INTROD. 8.

And twice hath risen where he now doth WEST,
And WESTED twice where he ought rise aright.

32. —*The rural ditties were not mute,
Temper'd to th' oaten flute.*] So Phineas Fletcher, a popular author in Milton's days, PURPL. ISL. C. ix. st. iii.

TEMPERING their sweetest notes unto thy lay.

And the same writer, in POETICALL MISCELLANIES, Cambr. 1633. p. 55. 4to.

And all in course their voice ATTEMPERING.

And Spenser, in JUNE.

—Where birds of every kind
To th' waters fall their tunes ATTEMPER right.

It is the same phraseology in PARAD. L. B. vii. 598. Of various instruments of music.

TEMPER'D soft tunings.—

36. See Note on EL. i. 15. And the last NOTE on this piece.
But,

But, O the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee, Shepherd, thee the woods, and desert caves
 With wild thyme and the gadding vine o'ergrown,
 And all their echoes mourn : 41
 The willows, and the hazel copses green,
 Shall now no more be seen
 Fanning their joyous leaves to thy soft lays.

39. *Thee, Shepherd, thee the woods, and desert caves, &c.*] It is thus in the first edition, 1638.

Thee shepherds, thee the woods, and desert caves, &c.

That is, "thee *the shepherds*, thee the woods, and thee the caves, "lament." Without the address to Lycidas. Gray has hence adopted *each desert cave*.

40. *With wild thyme and the gadding vine o'ergrown.*] Doctor Warburton supposes, that the vine is here called GADDING, because, being married to the elm, like other wives she is fond of GADDING ABROAD, and seeking a new associate. I have met with a peculiar use of the word GADDING, which also shews its antient and original spelling. From the Register of a Chantry at Godderston in Norfolk, under the year 1534. "Receyvid at the "GADYNG with Saynte Marye Songe at Crismas." Blomf. NORF. iii. 404. That is, "AT GOING ABOUT from house to house at "christmas with a Carol of the Holy Virgin, &c." It seems as if there was such an old verb as GADE, a frequentative from GO. Chaucer, ROM. R. 938.

These bowis two held Swete-Loking,
 That ne semid like no GADLING.

That is, "no gadder, idler, &c." And in the COKE'S TALE of Gamelyn, v. 203.

Stondeth still thou GADILING.

GADELYNG occurs in Hearne's GL. to ROBERT of GLOUCESTER, *stragling, renegade*, &c. p. 651. Tully, in a beautiful description of the growth of the vine, says, that it spreads itself abroad, "multiplici lapsu et ERRATICO." De SENECTUT. §. XV. OPP. tom. iii. p. 311: edit. Oxon. 1783. 4to.

As killing as the canker to the rose, 45
Or taint-worm to the weanling herds that graze,

45. *As killing as the canker to the rose.*] Shakespeare is fond of this image, who, from frequent repetition, seems to have suggested it to Milton. SONN. lxx.

For CANKER vice the SWEETEST BUDS doth love.

Again, *ibid.* xxxv.

And loathsom CANKER lives in SWEETEST BUD.

Again, *ibid.* xcv.

Which, like a CANKER in thy fragrant ROSE,
Doth spot the beauty of thy budding name.

And of a rose again, which had feloniously stolen a favourite boy's complexion and breath, *ibid.* xcix.

But for his theft, in pride of all his growth,
A vengefull CANKER eat him up to death.

And in the TWO GENTLEMEN OF VERONA, A. i. S. i.

—As in the SWEETEST BUDS

The eating CANKER dwells, so eating love, &c.

Again, TEMPEST, A. i. S. ii.

—Something stain'd

With grief, that's beauty's CANKER.—

And in the FIRST P. OF HENR. vi. A. ii. S. iv.

Hath not thy ROSE a CANKER, Somerset?

And in HAMLET, A. i. S. iii.

The CANKER galls the INFANTS of the SPRING
Too oft before their buttons are disclos'd.

And in K. RICHARD ii. A. ii. S. iii.

But now will CANKER sorrow eat my BUD.

And in the RAPE OF LUCRECE, Malone's SUPPL. Shakesp. i. 52.

Why should the WORM intrude the maiden BUD?

And in the MIDS. N. DR. A. ii. S. iii. The fairies are employed,
Some to kill CANKERS in the MUSK-ROSE buds.

Canker-Blooms are mentioned in Shakespeare's SONN. liv.

The CANKER-Blooms have full as deep a dye
As the perfum'd tincture of the roses.

But there the CANKER-Bloom is the *dog-rose*. As in MUCH ADO ABOUT NOTHING, A. i. S. iii. "I had rather be a CANKER in
"a hedge, than a *rose* in his grace." Shakespeare affords other instances.

Or frost to flow'rs, that their gay wardrobe wear,
When first the white-thorn blows;
Such, Lycidas, thy loss to shepherds ear.

Where were ye, Nymphs, when the remorseless deep
Clos'd o'er the head of your lov'd Lycidas? 51
For neither were ye playing on the steep,
Where your old Bards, the famous Druids, lie,
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wifard stream: 55

50. Theocritus and Virgil are obvious here. But see Spenser's *ASTROPHEL*, st. 22.

Ah, where were ye the while his shepheard peares, &c.

53. *Where your old Bards, the famous Druids, lie.*] In the edition of 1638, "The old Bards." With a very different meaning. The correction appeared in the author's edition of 1645.

54. *Nor on the shaggy top of Mona high.*] In Drayton's *POLYGLION*, Mona is introduced reciting her own history; where she mentions her thick and dark groves as the favourite residence of the Druids.

Sometimes within my shades, in many an ancient wood,
Whose often-twined tops great Phebus fires withstood,
The fearless British priests, under an aged oake, &c.

Where, says Selden, "The British Druids tooke this isle of Anglesey, then well-stored with thicke woods and religious groves, in so much that it was then called *INIS DOWIL*, *The Dark isle*, "for their chiefe residence, &c." S. ix. vol. iii. p. 837. 839. Here are Milton's authorities. For the Druid-sepulchres, in the preceding line, at *Kerig y Druidion*, in the mountains of Denbighshire, he consulted Camden's *BRITANNIA*.

ibid. — *Shaggy top*—] So *PARAD. L.* vi. 645. The angels uplift the hills,

—By theis SHAGGY TOPS.

55. *Nor yet where Deva spreads her wifard stream.*] In Spenser, the river Deee is the haunt of magicians. Merlin used to visit old Timon, in a green valley under the foot of the mountain Rauranvaur in Merionethshire, from which this river springs. *FAERIE QUEENE*, i. ix. 4.

Under the foot of Rauran mossy hore,
From whence the river DEE, as siluer cleene,
His tomling billowes rolls with gentle rore.

The

Ay me! I fondly dream!

Had ye been there, for what could that have done?

The Dee has been made the scene of a variety of antient British traditions. The city of Chester was called by the Britons the *Fortress upon Dee*; which was feigned to have been founded by the giant Leon, and to have been the place of king Arthur's magnificent coronation.

But there is another and perhaps a better reason, why Deva's is a *WISARD* stream. In Drayton, this river is styled the *hallowed*, and the *holy*, and the *ominous flood*. POLYOLB. S. x. vol. iii. p. 848. S. ix. vol. iii. p. 287. S. iv. vol. ii. p. 731. Again, "*holy Dee*," HEROICALL EPIST. vol. i. p. 293. And in his IDEAS, vol. iv. p. 1271.

Carlegion Chester boasts her HOLY DEE,

Compare Spenser as above, iv. xi. 39.

—Dee which Britons long ygone
Did call DIVINE.—

And Browne, in his BRITANNIA'S PASTORALS, B. ii. S. v. p. 117. edit. 1616.

Never more let HOLY Dee
Ore other riuers braue, &c.

In our author's AT A VACATION EXERCISE, Dee is characterised, "*ancient HALLOWED Dee*." v. 91. Where see the Note.

Much superstition was founded on the circumstance of its being the antient boundary between England and Wales: and Drayton, in his tenth SONG, having recited this part of its history, adds, that by changing its fords, it foretold good or evil, war or peace, dearth or plenty, to either country. He then introduces the Dee, over which king Edgar had been rowed by eight kings, relating the Story of Brutus. See also S. iii. vol. ii. p. 711. S. xii. vol. iii. p. 901. But in the ELEVENTH SONG, Drayton calls the Weever, a river of Cheshire, "*The WISARD river*," and immediately subjoins, that in PROPHECTICK SKILL it vies with the Dee. S. xi. vol. iii. p. 861. Here we seem to have the origin and the precise meaning of Milton's appellation. In COMUS, WISARD also signifies a *Diviner* where it is applied to Proteus, v. 872.

By the Carpathian WISARD's hook.

Milton appears to have taken a particular pleasure in mentioning this venerable river. In the beginning of his first Elegy, he almost goes out of his way to specify his friend's residence on the banks of the Dee; which he describes with the picturesque and

What could the Muse herself that Orpheus bore,
The Muse herself, for her enchanting son;

real circumstance of its tumbling headlong over rocks and precipices into the Irish sea. EL. i. 1.

Tandem, care, tuæ mihi pervenere tabellæ,
Pertulit et voces nuntia charta tuas,
Pertulit—Occidua DEVÆ CESTRENSIS ab ora,
Vergivum prono qua petit amne salum.

But to return home to the text immediately lying before us. In the midst of this wild imagery, the tombs of the Druids, dispersed over the solitary mountains of Denbighshire, the shaggy summits of Mona, and the wisard waters of Deva, Milton was in his favourite track of poetry. He delighted in the old British traditions and fabulous histories. But his imagination seems to have been in some measure warmed, and perhaps directed to these objects, by reading Drayton; who in the NINTH and TENTH SONGS of his POLYOLBION has very copiously enlarged, and almost at one view, on this scenery. It is, however, with great force and felicity of fancy, that Milton, in transferring the classical seats of the Muses to Britain, has substituted places of the most romantic kind, inhabited by Druids, and consecrated by the visions of British bards. And it has been justly remarked, how coldly and unpoetically Pope, in his very correct pastorals, has on the same occasion selected only the *fair fields* of Isis, and the *winding vales* of Cam.

But at the same time there is an immediate propriety in the substitution of these places, which should not be forgotten, and is not I believe obvious to every reader. The mountains of Denbighshire, the isle of Man, and the banks of the Dee, are in the vicinity of the Irish seas where Lycidas was shipwrecked. It is thus Theocritus asks the Nymphs, how it came to pass, that when Daphnis died, they were not in the delicious vales of Peneus, or on the banks of the great torrent Anapus, the sacred water of Acis, or on the summits of mount Etna: because all these were the haunts or the habitation of the shepherd Daphnis. These rivers and rocks have a real connection with the poet's subject.

56. *Ay me, I fondly dream!*

Had ye been there—for what could that have done?] So these lines stand in editions 1638, 1645, and 1673, the two last of which were printed under Milton's eye. Doctor Newton thus exhibits the passage.

Ay me! I fondly dream.

Had ye been there, for what could that have done?

And

Whom universal nature did lament,
When by the rout that made the hideous roar,
His goary visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?

60

And adds this note. "We have here followed the pointing of Milton's manuscript in preference to all the editions: and the meaning plainly is, I fondly dream of your having been there, for what would that have signified?" But surely the words, *I fondly dream had ye been there*, will not bear this construction. The reading which I have adopted, to say nothing of its authority, has an abruptness which heightens the present sentiment, and more strongly marks the distraction of the speaker's mind. "Ah me! I am fondly dreaming! I will suppose you had been there—but why should I suppose it, for what would that have availed?" The context is broken and confused, and contains a sudden ellipse which I have supplied with the words in Italics.

58. *What could the Muse, &c.*] PARAD. L. vii. 37. Of Orpheus torn in pieces by the Bacchanalians.

—Nor could the Muse defend
Her son.——

And his murderers are called "that wild rout," v. 34. Calliope was the mother of Orpheus. Lycidas, as a poet, is here tacitly compared with Orpheus. They were both victims of the water.

60. —*Universal nature.*—] So "universal Pan," PARAD. L. iv. 266.

63. *Down the swift Hebrus to the Lesbian shore.*] In calling Hebrus swift, Milton, who is avaricious of classical authority, appears to have followed a verse in the Eneid, i. 321.

—VOLUCREMQUE fuga prævertitur Hebrum.

But Milton was misled by a wrong although a very antient reading. Even Servius, in his comment on the line, with an aggravation instead of apology, blames his author for attributing this epithet to Hebrus, "Nam QUIETISSIMUS est, etiam cum per hyemem crescit." [See Burman's VIRGIL, vol. i. p. 95. col. 1. edit. 1746. 4to.] Besides, what was the merit of the amazon huntress Harpalyce to outstrip a river, even if uncommonly rapid? The genuine reading might have been EURUM.

—Volucremque fuga prævertitur EURUM.

This emendation is proposed by Janus Rutgersius, LECTIO. VENUSIN. c. vi. But Scaliger had partly suggested it to Rutgersius, by reading, "EURO hyemis Sodali," instead of "HE-
" BRO,"

Alas! what boots it with incessant care
 To tend the homely slighted shepherd's trade, 65
 And strictly meditate the thankless Muse?
 Were it not better done, as others use,
 To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair?
 Fame is the spur that the clear spirit doth raise
 (That last infirmity of noble mind) 71
 To scorn delights, and live laborious days;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,

"BRO," Hor. Od. i. xxv. 20. See also HUETIANA, lxiv. If, however, a river was here to be made a subject of comparison, there was a local propriety and an elegance, in the poet's selection of the Thracian river Hebrus.

When Milton copies the antients, it is not that he wants matter of his own, but because he is fond of shewing his learning; or rather, because the imagery of the antients was so familiar to his thoughts.

68. *To sport with Amaryllis in the shade,
 Or with the tangles of Neæra's hair.*] In the first edition, 1638, as in the manuscript.

HID in the tangles of Neæra's hair,
 See Note at the end of the ELEGIES,

70. *Fame is the spur, &c.*] These noble sentiments he afterwards dilated or improved in PARADISE REGAINED, B. iii. 24.

—Glory the reward
 That sole excites to high attempts, the flame
 Of most erected spirits, most temper'd pure
 Ethereal, who all pleasures else despise,
 All treasures and all gain esteem as dross.

71. *That last infirmity of noble mind.*] Mr. Bowle observes, that Abate Grillo, in his LETTERE, has called "Quella sete di fama
 "et gloria, ordinaria INFIRMITA de gli ANIMI GENEROSI."
 Lib. ii. p. 210. edit. Ven. 1604. 4to.

74. *And think to burst out into sudden blaze.*] He is speaking of fame. So in PARAD. REG. B. iii. 47.

For what is glory but the BLAZE OF FAME, &c.

Comes

Comes the blind Fury with th' abhorred shears, 75
And slits the thin-spun life. "But not the praise,"
Phoebus reply'd, and touch'd my trembling ears;
"Fame is no plant that grows on mortal soil,
"Nor in the glist'ring foil

75. *Comes the blind Fury with th' abhorred shears.*] In Shakespeare are the shears of Destiny, with more propriety. K. JOHN, A. iv. S. ii. The king says to Pembroke,

Think you I bear the SHEARS of DESTINY?

Milton, however, does not here confound the Fates and the Furies. He only calls Destiny a Fury. In Spenser, we have BLIND FURY. RUINS OF ROME, St. xxiv.

If the BLINDE FURIE which warres breedeth oft.

And in Sackville's GORDOBUCKE, A. v. S. iii.

O Joue, how are these peoples hearts abvs'd,
And what BLIND FURY headlong carries them?

See OBSERVATIONS ON SPENSER FAERIE QUEENE, vol. ii. p. 255. edit. 2.

76. — *But not the praise, &c.*] "But the praise is not inter-
"cepted." From hence, I have arbitrarily thrown the remainder
of the paragraph, but not without good reason, into inverted
commas. While the poet, in the character of a shepherd, is mor-
talising on the uncertainty of human life, Phebus interposes with
a sublime strain, above the tone of pastoral poetry. He then, in
an abrupt and elleptical apostrophe, at *O fountain Arethuse*, hastily
recollects himself, and apologises to his rural Muse, or, in other
words, to Arethusa and Minicius, the celebrated streams of bucolic
song, for having so suddenly departed from pastoral allusions, and
the tenour of his subject. "But I could not, he adds, resist the
"sudden and awful impulse of the god of verse, who interrupted
"me with a strain of a higher mood, and forced me to quit for a
"moment my pastoral ideas:—But I now resume my rural oaten
"pipe, and proceed as I began." In the same manner, he reverts
to his rural strain, after S. Peter's *dread voice*, with "Return
"Alpheus," v. 132. infr.

78. *Fame is no plant, &c.*] I think I remember the sublime
morality of part of this allegory in Pindar. But I cannot readily
turn to the passage.

79. *Nor in the glist'ring foil*

Set off to th' world.—] Perhaps with a remembrance of
Shakespeare, PART I. HENR. iv. A. i. S. ii.

And

" Set off to th' world, nor in broad rumour lies; 80
 " But lives and spreads aloft by those pure eyes,
 " And perfect witness of all-judging Jove;
 " As he pronounces lastly on each deed,
 " Of so much fame in heav'n expect thy need."

O fountain Arethuse, and thou honour'd flood, 85
 Smooth-sliding Mincius, crown'd with vocal reeds!
 That strain I heard was of a higher mood:
 But now my oat proceeds,
 And listens to the herald of the sea
 That came in Neptune's plea; 90
 He ask'd the waves, and ask'd the felon winds,
 What hard mishap hath doom'd this gentle swain?
 And question'd every gust of rugged wings
 That blows from off each beaked promontory:

And like bright metal on a sullen ground,
 My reformation glittering o'er my fault,
 Shall shew more goodly, and attract more eyes,
 Than that which hath no FOIL TO SET IT OFF.

80. — *Those pure eyes.*] Perhaps from Scripture, "God is of
 " PURER EYES than to behold iniquity." And hence an epithet,
 sufficiently hackneyed in modern poetry, COM. v. 213. "Wel-
 come PURE-EYED Faith."

85. In giving Arethusa the distinctive appellation of *Fountain*,
 Milton closely and learnedly attends to the antient Greek writers.
 See more particularly the scholiast on Theocritus, IDYLL. i. 117.
 And Servius on Virgil, ÆN. iii. 694. ECL. x. 4. Homer says,
 ODYS. xiii. 408. — Ἐπὶ τῇ ΚΡΗΝῃ Ἀρεθούσῃ. Compare He-
 fychius, and his annotators, V. ΚΟΡΑΚΟΣ, ΑΛΦΕΙΟΣ ΑΡΕΘΟΥΣΑ.
 And Stephanus Byzant. Berkel. p. 162.

90. Triton came, in defence of Neptune.

93. *And question'd every gust of rugged winds.*] We find WINDS
 for WINGS, in Tonson's very incorrect but elegant octavo edition
 of Milton's POEMS ON SEVERAL OCCASIONS, 1705. They
 make the greater part of his second volume of all Milton's poetry.

94. — *Each beaked promontory.*] That is, prominent or pro-
 jecting like the *beak* of a bird. Harrifon in Hollinshed has *wesfel-*
beaked. DESCRIPT. ENGL. p. 172. Our author has the "BEAK-
 " ED

They knew not of his story; 95
And sage Hippotades their answer brings,

“ED prow,” of Noah’s ark, PARAD. L. B. xi. 746. Drayton has, still more appositely, “The utmost end of Cornwall’s furrowing BEAK.” POLYOLB. S. i. vol. ii. p. 657.

95. —Of his story.] So B. and Fletcher, PHILASTER; A. i. S. i. vol. 1. p. 109. edit. 1750. “I ask’d him all his STORY.”

96. And sage Hippotades their answer brings.] Hippotades is no very common or familiar name for Æolus the son of Hippotas. It is not in Virgil the GREAT Storm-painter, and who appears to be so perfectly acquainted with the poetical family of the winds. Perhaps I may be mistaken, but it occurs only in four classic poets either absolutely or conjunctively. In one of these, however, it occurs repeatedly.

In Homer, ODYSSEY. x. 2.

Αἰολὴν δ’ εἰς νῆσον ἀφικόμεθ’, εἶδα δ’ ἔναιεν
Ἀἰολὸς ἹΠΠΟΤΑΔΗΣ. —

Again, *ibid.* v. 36.

Δῶρα παρ’ Αἰόλου μεγάλητος ἹΠΠΟΤΙΔΑΩ.

In Apollonius Rhodius, a Greek poet whom I have frequently traced in Milton, ARGON. iv. 819.

— ἹΠΠΟΤΑΔΗΝ δὲ

Ἀἰόλον ὠκέας ἀνέμων αἰκας ἐρυξεν.

In Ovid, EPISTOL. HEROID. Ep. LEAND. HERON. v. 46.

Imperet HIPPOTADES sic tibi triste nihil.

Again, EPIST. ex Pont. L. iv. x. 15.

Excipit HIPPOTADES, qui dat pro munere ventos,
Curvet ut impulsos utilis aura sinus.

Again, METAM. L. iv. 661.

Clauserat HIPPOTADES æterno carcere ventos.

Again, *ibid.* L. iv. 707.

HIPPOTADÆQUE domos regis. —

Ibid. “HIPPOTADÆ regnum.” xiv. 86. And, xiv. 224.

Æolon HIPPOTADEN frenantem carcere ventos.

In Valerius Flaccus, AGRON. L. i. 610.

— Tum valido contortam turbine portam
Impulit HIPPOTADES. —

The name is seldom mentioned even by the mythologists. I must not forget, that it is found in the geographical poem of Dionysius, with an allusion to the Odyssey, v. 462.

That not a blast was from his dungeon stray'd;
 The air was calm, and on the level brine
 Sleek Panope with all her sisters play'd.
 It was that fatal and perfidious bark, 100
 Built in th' eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.

Next Camus, reverend sire, went footing slow,
 His mantle hairy, and his bonnet sedge,
 Inwrought with figures dim, and on the edge 105

100. — *That fatal and perfidious bark,
 Built in th' eclipse, and rigg'd with curses dark.*] Although
 doctor Newton mentions the *Ille et nefasto*, and *Mala soluta navis
 exit alite*, of Horace, as two passages similar to this, yet he has
 not observed how much more poetical and striking is the imagery
 of Milton, that the ship was *built in the eclipse*, and *rigged with
 curses*. Dr. J. WARTON.

Evidently with a view to the enchantments in *MACBETH*, A. iv.
 S. i.

—Slips of yew

Sliver'd in the moon's ECLIPSE.

Again, in the same incantation.

Root of hemlock digg'd i' th' DARK.

The shipwreck was occasioned not by a storm, but the bad con-
 dition of the ship, unfit for so dangerous a navigation. See the
 end of the last Note on this poem.

103. *Next Camus, reverend sire, went footing slow.*] Compare
 SAMS. AGON. v. 326.

But see, here comes thy REVEREND SIRE,

With careful step, locks white as down,

Old Manoa. —

Again, *ibid.* v. 1456.

—Say, REVEREND SIRE, we thirst to hear.

105. — *Figures dim.* —] Alluding to the fabulous tradi-
 tions of the high antiquity of Cambridge. But how Cam was dis-
 tinguished by a *hairy mantle* from other rivers which have *herds*
 and *flocks* on their banks, I know not; unless “the *Budge* doctors
 “of the *Stoic fur*,” as Milton calls them in *COMUS*, had lent
 him their *academic robes*. W.

It is very probable, that the *hairy mantle*, being joined with
 the *sedge-bonnet*, may mean his *rusty* or *reedy* banks. See Notes
 on *EL.* i. 89. It would be difficult to ascertain the meaning of
figures

Like to that fanguin flow'r inscrib'd with woe.

"Ah! Who hath rest (quoth he) my dearest pledge?"

Last came, and last did go,

The pilot of the Galilean lake;

Two massy keys he bore of metals twain,

(The golden opes, the iron shuts amain) 110

He shook his miter'd locks, and stern bespake:

"How well could I have spar'd for thee, young swain,

figures dim. Perhaps the poet himself had no very clear or determinate idea: but, in obscure and mysterious expressions, leaves something to be supplied or explained by the reader's imagination.

107. *Ah, who hath rest, quoth he, my dearest pledge?*] Mr. Bowle compares this line with one in the RIME SPIRITUALI of Angelo Grillo, fol. 7. a. It is a part of the Virgin's lamentation on the Passion of Christ.

Deh, disse, ove ne vai mio caro pegno?

"Alas, quoth she, where goest thou, my dear pledge?" And he adds, that RAFT was here perhaps immediately taken from a passage in Spenser's DAPHNAIDA, where the subject is the same.

And REST from me my sweet companion,

And REST from me my love, my life, my hart.

110. *The golden opes.*—] Mr. Bowle thinks this an allusion to the Italian proverb, "Con le chiavi d' oro s'apre ogn' porta," to which one in Spanish corresponds. Saint Peter's two keys in the Gospel, seem to have supplied modern poetry with the allegoric machinery of two keys, which are variously used. In Dante's INFERNO, the ghost of a courtier of the emperor Frederick tells Virgil, that he had possessed two keys with which he locked and unlocked his master's heart. CANT. xiii.

And hence perhaps the two keys, although with a different application, which Nature, in Gray's Ode on the POWER of POETRY, presents to the infant Shakespeare. See also Dante, *ibid.* C. xxvii. In COMUS, an admired poetical image was perhaps suggested by saint Peter's golden key, v. 13. Where he mentions

—That GOLDEN KEY

That opes the palace of eternity.

See QUINT. NOVEMBR. v. 101.

Et quid APOSTOLICÆ possit custodia CLAVIS.

See also the Key of SIN in PARAD. L. B. ii. 774.

112. King was intended for the Church.

" Enow of such, as for their bellies sake,
 " Creep, and intrude, and climb into the fold? 115
 " Of other care they little reckoning make,
 " Than how to scramble at the shearers' feast,
 " And shove away the worthy bidden guest;
 " Blind mouths! that scarce themselves know how
 " to hold
 " A sheep-hook, or have learn'd aught else the least
 " That to the faithful herdman's art belongs! 121

114. — *Such, as for their bellies sake, Creep, and intrude, and climb into the fold.*] He here animadverts on the endowments of the church, at the same time insinuating that they were shared by those only who sought the emoluments of the sacred office, to the exclusion of a learned and conscientious clergy. Thus in *PARAD. L. B. iv. 193.*

So, climb this first grand thief into God's fold:

So since into his church LEWD HIRELINGS CLIMB,

Where LEWD signifies *ignorant*. Even after the dissolution of the hierarchy, he held this opinion. In his sixteenth SONNET, written 1652, he supplicates Cromwell,

— To save free conscience from the paw

Of HIRELING wolves, whose GOSPEL is their MAW.

During the usurpation, he published a pamphlet entitled "The likeliest means to remove HIRELINGS out of the church," against the revenues transferred from the old ecclesiastical establishment to the presbyterian ministers. See also his book of REFORMATION IN ENGLAND, PROSE-WORKS, vol. i. 28. Where, among others which might be noticed, is this passage. "A teaching and laborious ministry, the pastor-like and apostolick imitation of meek and unlordly discipline, the gentle and benevolent mediocrity of church-maintenance, without the ignoble HUCKSTERAGE OF PAYING TYTHES." More will be said of this matter hereafter.

120. *The sheep-hook.*—] In the tract on REFORMATION he says, "Let him advise how he can reject the *pastorly* rod and 'SHEEP-HOOK of Christ.'" PROSE-WORKS, vol. i. 25. Wickliff's pamphlets are full of this pastoral allusion.

121. *That to the faithful herdman's art belongs.*] Peck proposes to read *Shepherd*, because a *herdman* does not keep sheep. PREF. to BAPTISTES. MEM. Milt. p. 273. edit. 1740. But
herdman

“ What reck's it them? What need they? They are
“ sped;

“ And when they list, their lean and flashy songs
“ Grate on their scrannel pipes of wretched straw;
“ The hungry sheep look up, and are not fed, 125
“ But swoln with wind, and the rank mist they draw,
“ Rot inwardly, and foul contagion spread :
“ Besides what the grim wolf with privy paw
“ Daily devours apace, and nothing fed :

herdman (not *herdsman*) has a general sense in our old writers; and, as Mr. Bowle remarks, often occurs in Sydney's *ARCADIA*, a book well known to Milton. As thus, vol. i. p. 151. edit. 1724.

A. HERDMAN rich, of much account was he.

In our old Pastorals, *Heard-groome* sometimes occurs for *Shepherd*.

122. See Note on COM. v. 404. He might here use *reck* as a pastoral word, occurring in Spenser's *KALENDAR*, *Decemb.* “ What RECKED I of wintry age's waste,”

124. *Scrannel* is *thin, lean, meagre*. “ A *scrannel* pipe of straw” is contemptuously for Virgil's “ *tenuis avena*.”

128. *Besides what the grim wolf, &c.*] It has been conjectured, that Milton in this passage has copied the sentiments of Piers, a protestant controversial shepherd, in Spenser's *Eclogue MAY*. Of this there can be no doubt: for our author, in another of his puritanical tracts, written 1641, illustrates his arguments for purging the church of its rapacious hirelings and insidious wolves, by a quotation of almost the whole of Piers's speech; observing, that Spenser puts these words into the mouth of his righteous shepherd, “ not without some preface of these REFORMING times.” *ANIMADV. ON THE REMONSTR. DEF.* ubi supr. vol. i. p. 98.

129. *Daily devours apace, and nothing fed.*] In edition 1638, it is “ little said.” For which reading, *nothing* is blotted out in the margin with his own hand. But in the edition 1645, *nothing fed* appears. I have hence adopted *fed*. This Spelling was customary for the sake of the rhyme. So in *L'ALLEGRO*, edit. 1645. v. 101.

She was pinch'd and pull'd she SED,
And he by friers lantern led.

And in our author's *EPITAPH* on Hobson, of the same edition, v. 17. “ It shall be SED.” In Harrington's *ARIOSTO*, we have
“ As

“ But that two-handed engin at the door 130
 “ Stands ready to smite once, and smite no more.”

“ As before I *SED.*” vii. 64. Again, “ Those wofull words he
 “ *SED.*” v. 60. Again, “ Looking grimly on Ferraw he *SED.*”
 i. 26. And in other places. And in the *FAERIE QUEENE*, vi.
 xii. 29. I prefer, yet I have not used, the reading *Little*. Some
 suppose, that our author in this expression insinuates the connivance
 of the court at the secret growth of popery. But perhaps Milton
 might have intended a general reflection on what the puritans called
unpreaching prelates, and a liturgical clergy, who did not place
 the whole of religion in lectures and sermons three hours long. Or,
 with a particular reference to present circumstances, he might mean
 the clergy of the church of England were silent, and made no re-
 monstrances against these encroachments. It is in the mean time
 certain, that the verb to *SAY* was a technical term for the perform-
 ance of divine service, as in *ALBION'S ENGLAND*, B. ix. ch. 53.
 p. 238. edit. 1602. He is speaking of ignorant enthusiasts intrud-
 ing into the churches, and in contempt of order praying after their
 own way.

Each sot impugning order *SAITH*, and doth his fantasie ;
 Our booke of Common Prayer, though most sound diuinitie,
 They will not reade ; nor can they preach, yet vp the pulpit
 towre,

There making tedious preachments of no edifying powre.

130. *But that two-handed engine at the door*

Stands ready to smite once, and smite no more.] In these
 lines our author anticipates the execution of archbishop Laud by a
two-handed engine, that is, the ax ; insinuating that his death
 would remove all grievances in religion, and complete the refor-
 mation of the church. Doctor Warburton supposes, that saint
 Peter's sword, turned into the two-handed sword of romance, is
 here intended. But this supposition only embarrasses the passage.
 Michael's sword “ with huge two-handed sway” is evidently the
 old Gothic sword of chivalry, *PARAD. L. B. vi. 251*. This is
 stiled an *Engine*, and the expression is a periphrasis for an ax, which
 the poet did not choose to name in plain terms. The sense there-
 fore of the context seems to be, “ But there will soon be an end of
 “ all these evils : the *ax* is at hand, to take off the head of him
 “ who has been the great abettor of these corruptions of the gospel.
 “ This will be done by one stroke.”

In the mean time, it coincides just as well with the tenour of
 Milton's doctrine, to suppose, that he alludes in a more general
 acceptation to our Saviour's metaphorical *ax* in the gospel, which
 was to be *laid to the root of the tree*, and whose stroke was to be
quick

Return, Alpheus, the dread voice is past,
That shrunk thy streams; return Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flourets of a thousand hues. 135
Ye valleys low, where the mild whispers use
Of shades, and wanton winds, and gushing brooks,

quick and decisive. MATT. iii. 10. LUKE, iii. 9. "And now
"the AX is laid to the root of the tree: therefore every tree which
"bringeth not forth good fruit is hewn down, &c." That is,
"Things are now brought to a crisis. There is no room for a
"moment's delay. God is now about to offer the last dispensation
"of his mercy. If ye reject these terms, no others will be offered
"afterwards: but ye shall suffer ONE FINAL sentence of destruc-
"tion, as a tree, &c." All false religions were at once to be
done away by the appearance of christianity, as when an ax is ap-
plied to a barren tree: so now an ax was to be applied to the cor-
ruptions of christianity, which in a similar process were to be de-
stroyed by a single and speedy blow. The time was ripe for this
business: the instrument was at hand. Our author has the same
metaphor in a treatise written 1641. "They feeling the AX of
"God's REFORMATION HEWING at the old and hollow TRUNK
"of popery." PROSE-WORKS, ut supr. vol. i. 17. Where he
also says, that "the painted battlements, and gaudy rottenness, of
"Prelatry, want but ONE PUFF of the king's to blow them down,
"like a paste-board house built of court-cards." ib. 18. But he
is rather unhappy in his comparison, which follows, of episcopacy
to a large wen growing on the head: for allowing such a wen, on
his own principles, to be an excrescence and a deformity, to cut it
off may prove a dangerous operation; and perhaps it had better
remain untouched, with all its inconveniencies.

It is matter of surprise, that this violent invective against the
church of England and the hierarchy, couched indeed in terms a
little mysterious yet sufficiently intelligible, and covered only by a
transparent veil of allegory, should have been published under the
sanction and from the press of one of our universities; or that it
should afterwards have escaped the severest animadversions, at a
period when the proscriptions of the Star-chamber, and the power
of Laud, were at their height. Milton, under pretence of ex-
posing the faults or abuses of the episcopal clergy, attacks their
establishment, and strikes at their existence.

133. *That shrunk thy streams.*—] In other words, "that fi-
"lenced my pastoral poetry." The Sicilian Muse is now to re-
turn, with all her her store of rural imagery.

On

On whose fresh lap the swart-star sparsely looks;
Throw hither all your quaint enamel'd eyes,

138. *On whose fresh lap the swart-star sparsely looks.*] *Swart* or *swarth*. "Your *swarth* Cymerian." TIT. ANDR. ii. iii. The dog-star is called the SWART-STAR, by turning the effect into the cause. SWART is swarthy, brown, &c. Shakespeare, COM. ERR. A. iii. S. ii. "Ant. What complexion is she of? S. SWART, "like my ihoe, but her face nothing like so cleane kept." And in FIRST P. K. HEN. vi. A. i. S. ii.

And whereas I was *black* and SWART before.

And in KING JOHN, A. iii. S. i.

Lame, foolish, crooked, SWART, prodigious.

And in Shakespeare's SONN. xxviii. "The SWART-complexion'd "night." And in Browne's BRITANNIA'S PASTORALS, B. iv. S. iv. p. 71. edit. ut supr.

And the SWART plowman for his breakfast staid.

In ENGLAND'S HELICON, we find "*Swarthe* clouds with-
"drawne." edit. 1614. Signat. B. 4. In Browne, *ubi* supr. B. ii. S. i. p. 22.

The tyred bodie of the SWARTIE cloune.

Hence we see the process to the present word SWARTHY. In Le-
land's ITINERARY, this word denominates a dark-coloured sort
of stone. "The castel is waullid with a very hard SUART stone
"hewid." vol. i. fol. 39. Of the same complexion is the "SWART
"faery of the mine," in our author's MASK, v. 435. The word
occurs both in Chaucer and Spenser.

Perhaps LOOKS is a term from astrology. So in ARCADES, v. 51.

Or what the cross dire-LOOKING planet smites.

The ASPECT of a star was familiar language in Milton's age. See
PARAD. L. B. vi. 313. Shakespeare in one citation will illus-
trate what I have said. WINTER'S TALE, A. ii. S. i.

—There's some ill planet reigns;

I must be patient, till the heavens LOOK

With an ASPECT more favourable.—

Milton is more likely to have here had an eye to Beaumont and
Fletcher's PHILASTER, than to Horace's Fount of Blandusia, as
alleged by Doctor Newton. A. v. S. i. vol. i. p. 159.

—Whose still shades

The worthier beasts have made their layers, and slept

Free from the SIRIAN STAR.—

139. —*Eyes.*] The term *Eyes*, is technical in the Botany of
flowers.

That

That on the green turf suck the honied showers,
And purple all the ground with vernal flowers. 141
Bring the rathe primrose that forsaken dies,

142. *Bring the rathe primrose that forsaken dies.*] It is obvious, that the general texture and sentiment of this line is from the WINTER'S TALE, A. iv. S. v.

—Pale primroses

That die unmarried, &c.—

Especially as he had first written UNWEDDED for *forsaken*, which appears in the edition of 1638. But the particular combination of "Rathe primrose" is perhaps from a Pastoral called a PALINODE by E. B. probably Edmond Bolton, in ENGLAND'S HELICON, edit. 1614. Signat. B. 4.

And made the RATHE and timely PRIMROSE grow.

In the west of England, there is an early species of apple called the Rathe-ripe. We have "*rathe* and late," in a PASTORAL, in Davison's POEMS, edit. 4. Lond. 1621. p. 177. In Bastard's Epigrams, printed 1598, I find "The RASHED Primrose, and "the violet." Lib. i. Epigr. 34. p. 21. 12mo. Perhaps RASHED is a provincial corruption from RATHE. But why does the Primrose die UNMARRIED? Not because it blooms and decays before the appearance of other flowers; as in a state of solitude, and without society. Shakespeare's reason, which follows his lines just quoted, why it dies *unmarried*, is unintelligible, or rather is such as I do not wish to understand. The true reason is, because it grows in the shade, uncherished or unseen by the sun, which was supposed to be in love with some sorts of flowers. Thus in Drayton, ECL. ix. vol. iv. p. 1432.

Than roses richer to behold

That trim up lovers bours;

The pansie and the marigold,

Tho' Phebus' PARAMOURS.

And again, ECL. i. p. 1389.

And spreadst thee like the MORN-LOV'D marigold.

And in Shakespeare's SONNETS, XXV.

Great princes FAVOURITES their fair leaves spread

But as the marigold in the SUN'S EYE, &c.

And in the morning-song, in CYMBELINE, A. ii. S. 3.

And winking mary-buds begin

To ope their golden eyes.

The tufted crow-toe, and the pale jeffamine,
 The white pink, and the pansy freakt with jet,
 The glowing violet, 145
 The musk-rose, and the well-attir'd woodbine,
 With cowslips wan that-hang the pensive head,

For the marigold is supposed, on this principle, to close at sun-set.
 Browne, BRIT. PAST. B. v. S. v. p. 97. edit. ut sup.

—The day is woxen olde,
 And gins to shut in WITH the MARIGOLDE.

And Shakespeare's WINTER'S TALE, A. iv. S. iii.

The marigold that GOES TO BED with th' SUN,
 And with it rises weeping.—

Again, in T. Watson's SONNETS, cited in ENGLAND'S PAR-
 NASSUS, 1600. p. 503.

The marigold so likes the louely funne,
 That when he sets, the other hides his face;
 And when he gins his morning course to runne,
 She spreads abroad, and shewes her greatest grace.

Compare also Drummond, ubi sup. Signat. F.

And I remaine like Marigold of SUNNE
 DEPRIU'D, that dies by shadowe of some mountaine.

And our author's Prolusions, in a description of the morning:
 "Quinetiam et moesta Clytie, totam fere noctem converso in ori-
 "entem vultu, PHOEBUM praestolata suum, jam arridet, et ad-
 "blanditur APPROPINQUANTI AMATORI." PROSE-WORKS, ii.
 586. edit. 1738.

I believe much the same doctrine is held of the sun-flower.

143. *The tufted crow-toe, &c.*] Mr. Bowle observes, that here
 is an undoubted imitation of Spenser, in APRILL.

Bring hither the pinke, and purple cullumbine,
 With gilliflowres;
 Bring coronations, and fops in wine,
 Worne of paramours:
 Strowe me the ground with daffadownillies,
 And cowslips, and kingcups, and loued lillies;
 The prettie pawnce,
 And the cheuisawnce,
 Shall match with the faire flowre delice.

I must add, that instead of *the well-attir'd woodbine*, he at first
 had written "the garish COLUMBINE," v. 146. *Garish* occurs
 now only once in our author. IL PENS. v. 141.

And

And every flower that sad embroidery wears :
 Bid amaranthus all his beauty shed,
 And daffadillies fill their cups with tears, 150
 To strow the laureat herse where Lycid lies.
 For so to interpose a little ease,
 Let our frail thoughts dally with false surmise ;
 Ay me ! Whilst thee the shores, and sounding seas
 Wash far away, where'er thy bones are hurl'd,
 Whether beyond the stormy Hebrides, 156
 Where thou perhaps under the whelming tide
 Visit'st the bottom of the monstrous world ;

153. — *With false surmise.*] The new sense which I mean to give to the remainder of the paragraph, requires a semicolon after *surmise* : and it appears in the first edition 1638. The second edition, of 1645, evidently from an oversight, has a full point after *surmise*, which has been implicitly continued ever since.

157. — *Under the whelming tide.*] In the manuscript, and the edition of 1638, it is “ HUMMING tide,” in reference to the distant sound of the waters over his head, while he was exploring “ the BOTTOM of the monstrous world.” See Note on L'ALLEGRO, v. 118. The alteration was made in the second edition, 1645. So, as Mr. Steevens suggests, in PERICLES PRINCE OF TYRE. See Malone's SUPPL. SHAKESP. ii. 80.

And *humming* water must o'erwhelm thy corse.

By every person accustomed to diving, the propriety of this epithet is fully understood. Clarence, in his dream, talks of “ the noise “ of waters in his ears,” while he supposes himself sinking to the bottom of the sea. Where also *the bottom of the monstrous world* is finely described. Milton altered *humming* to *whelming*, as Lycidas was now dead. P. Fletcher has “ HUMMING WATERS,” inviting to sleep. PISCAT. ECL. p. 11. edit. 1633.

“ The epithet *humming*,” says Doctor J. Warton, “ which he “ had first used, reminds us also of the strong image of Virgil, when “ Aristeus descended to his mother's cavern. GEORG. iv. 365.

“ — *Ingenti motu stupefactus aquarum.*”

158. — *Monstrous world.*] The sea, the WORLD of MONSTERS, Horace, OD. i. iii. 18. “ Qui siccis oculis MONSTRA “ NATANTIA.” Virgil, ÆN. vi. 729, “ Quæ marmoreo fert “ MONSTRA sub æquore pontus.”

Or whether thou to our moist vows deny'd,

159. —*Moist vows.*—] Our *vows* accompanied with *tears*. As if he had said *Vota lachrymosa*. But there may be a quaint allusion to the *water*.

160. *Sleep'st by the fable of Bellerus old,*

Where the great vision of the guarded mount

Looks toward Namancos and Bayona's bold;

Look homeward Angel now, and melt with ruth.] The

whole of this passage has never yet been explained or understood. That part of the coast of Cornwall called the LAND'S END, with its neighbourhood, is here intended, in which is the promontory of BELLERIUM, so named from Bellerus a Cornish giant. And we are told by Camden, that this is the only part of our island that looks directly towards Spain. So also Drayton, POLYOLB. S. xxiii. vol. iii. p. 1107.

Then Cornwall creepeth out into the westernne maine,

As, lying in her eye, she pointed still at Spaine.

And Orosius, "The second angle or point of Spain forms a cape, "where Brigantia, a city of Galicia, rears a most lofty watch-tower, of admirable construction, in full view of Britain." HIST. L. i. c. ii. fol. 5. a. edit. Paris. 1524. fol. Carew says of this situation, "Saint Michael's Mount looketh so aloft, that it brooketh no concurrent." p. 154. ut infr. But what is the meaning of "The Great Vision of the Guarded Mount?" And of the line immediately following, "Look homeward Angel now, and melt with ruth?" I flatter myself I have discovered Milton's original and leading idea.

Not far from the Land's End in Cornwall, is a most romantic projection of rock, called SAINT MICHAEL'S MOUNT, into a harbour called MOUNTS-BAY. It gradually rises from a broad basis into a very steep and narrow, but craggy, elevation. Towards the sea, the declivity is almost perpendicular. At low water it is accessible by land: and not many years ago, it was entirely joined with the present shore, between which and the MOUNT, there is a rock called CHAPEL-ROCK. Tradition, or rather superstition, reports, that it was antiently connected by a large tract of land, full of churches, with the isles of Scilly. On the summit of SAINT MICHAEL'S MOUNT a monastery was founded before the time of Edward the Confessor, now a seat of Sir John Saint Aubyn. The church, refectory, and many of the apartments, still remain. With this monastery was incorporated a strong fortress, regularly garrisoned: and in a Patent of Henry the fourth, dated 1403, the monastery itself, which was ordered to be repaired, is styled FORTALITIUM. Rym. FOED. viii. 102. 340. 341. A stone-lantern, in one of the angles of the Tower of the church, is called

Sleep't by the fable of Bellerus old, 160
Where the great vision of the guarded mount

called SAINT MICHAEL'S CHAIR. But this is not the original SAINT MICHAEL'S CHAIR: We are told by Carew, in his SURVEY OF CORNWALL, "A little without the Castle [this "fortress], there is a bad [dangerous] Seat in a craggy place, "called Saint Michael's Chaire, somewhat dangerous for access, "and therefore holy for the adventure." Edit. 1602. p. 154. We learn from Caxton's GOLDEN LEGENDE, under the history of the Angel MICHAEL, that "Th' apparacyon of this angell is "manyfold. The fyrst is when he appeared in mount of Gargan, "&c." Edit. 1493. fol. cclxxxii. a. William of Worcestre, who wrote his travels over England about 1490, says in describing SAINT MICHAEL'S MOUNT, there was an "Apparicio Sancti "Michaelis in monte Tumba antea vocato *Le Hore Rok in the "wood.*" ITINERAR. edit. Cantab. 1778. p. 102. The *Hoar Rock in the Wood* is this Mount or Rock of Saint Michael, anciently covered with thick wood, as we learn from Drayton and Carew. There is still a tradition, that a vision of saint Michael seated on this Crag, or saint Michael's CHAIR, appeared to some hermits: and that this circumstance occasioned the foundation of the monastery dedicated to saint Michael. And hence this place was long renowned for its sanctity, and the object of frequent pilgrimages. Carew quotes some old rhymes much to our purpose, p. 154. ut supr.

Who knows not Mighel's Mount and Chaire,
The pilgrim's holy vaunt?

Nor should it be forgot, that this monastery was a cell to another on a Saint Michael's Mount in Normandy, where was also a Vision of saint Michael.

But to apply what has been said to Milton. This GREAT VISION is the famous Apparition of saint Michael, whom he with much sublimity of imagination supposes to be still throned on this lofty crag of SAINT MICHAEL'S MOUNT in Cornwall, looking towards the Spanish coast. The GUARDED MOUNT on which this Great Vision appeared, is simply the *fortified* Mount, implying the fortress above-mentioned. And let us observe, that *Mount* is the peculiar appropriated appellation of this promontory. So in Daniel's PANEGYRICKE on the KING, st. 19. "From Dover "to the MOUNT." With the sense and meaning of the line in question, is immediately connected that of the third line next following, which here I now for the first time exhibit properly pointed.

Look homeward, Angel, now, and melt with ruth.

Here

Looks toward Namancos and Bayona's hold;
 Look homeward Angel now, and melt with ruth:
 And, O ye dolphins, waft the hapless youth.

Here is an apostrophe to the Angel Michael, whom we have just seen seated on the Guarded Mount. "O Angel, look no longer *"seaward* to Namancos and Bayona's hold: rather turn your eyes *"to another object. Look homeward, or landward, look towards your own coast now, and view with pity the corpse of the "shipwrecked Lycidas floating thither."* But I will exhibit the three lines together which form the context. Lycidas was lost on the seas near the coast,

Where the great vision of the guarded mount
 Looks toward Namancos and Bayona's hold;
 Look homeward, Angel, now, and melt with ruth.

The Great Vision and the Angel are the same thing: and the verb *look* in both the two last verses has the same reference. The poet could not mean to shift the *application* of *LOOK*, within two lines. Moreover, if in the words *Look homeward angel now*—the address is to Lycidas, a violent, and too sudden, an apostrophe takes place; for in the very next line Lycidas is distantly called *THE hapless youth*. To say nothing, that this new *angel* is a *hapless youth*, and to be *wafted by dolphins*. See Note on v. 177.

Thyer seems to suppose, that the meaning of the last line is, "You, O Lycidas, now an angel, *look down* from heaven, &c." But how can this be said to *look homeward*? And why is the shipwrecked person to *melt with ruth*? That meaning is certainly much helped by placing a full point after *surmise*, v. 153. But a semicolon there, as we have seen, is the point of the first edition: and to shew how greatly such a punctuation ascertains or illustrates our present interpretation, I will take the paragraph a few lines higher, with a short analysis. "Let every flower be strewed on
 "the hearse where Lycidas lies, so to flatter ourselves for a moment with the notion that his corpse is present; and this, (ah me!) while the seas are wafting it here and there, whether beyond the Hebrides, or near the shores of Cornwall, &c."

160. — *Bellerus old.*] No such name occurs in the catalogue of the Cornish giants. But the poet coined it from Bellerium abovementioned. Bellerus appears in the edition 1638. But at first he had written Corineus, a giant who came into Britain with Brute, and was made lord of Cornwall. Hence Ptolemy, I suppose, calls a promontory near the Land's End, perhaps Saint Michael's Mount, OCRINIUM. From whom also came our author's

"CORINEIDA

Weep no more, woful Shepherds, weep no more,
For Lycidas your sorrow is not dead, 166
Sunk though he be beneath the watry floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore

“CORINEIDA LOXO.” MANS. v. 46. Where see the Note. And he is mentioned in Spenser’s M. M. of THESTYLIS.

Vp from his tombe

The mightie Corineus rose, &c.

See Geoffr. Monm. L. xii. c. i. Milton, who delighted to trace the old fabulous story of Brutus, relates, that to Corineus Cornwall fell by lot, “the rather by him liked, for that the hugest “giants in rocks and caves were said to lurk there still; which “kind of monsters to deal with was his old exercise.” HIST. ENG. ubi supr. i. 6. On the south-western shores of Cornwall, I saw a most stupendous pile of rock-work, stretching with immense ragged cliffs and shapeless precipices far into the sea: one of the topmost of these cliffs, hanging over the rest, the people informed me was called the GIANTS CHAIR. Near it is a cavern called in Cornish the CAVE WITH THE VOICE.

165. *Weep no more, &c.*] The same change of circumstances, and style of imagery, occur in Spenser’s NOVEMBER, which is a pastoral elegy.

Cease now, my Muse, now cease thy sorrowes sours!

She raignes a goddesse now amid the saints,

That whilom was the saint of shepheards light;

And is enstalled now in heauens hight.——

No danger there the shepheard can astert,

Fayre fields and pleasant leas there beene,

The fields aye fresh, the groves aye greene.——

There liues she with the blessed gods in blisse,

There drinkes she nectar with ambrosia mixt, &c.

See the EPITAPHIUM DAMONIS, v. 201—218. And, Ode on the DEATH of a FAIR INFANT, ft. x.

166. — *Is not dead, &c.*] So in Spenser’s ASTROPHEL, ft. 48.

Ah no! it is not dead, ne can it die,

But lives for aye in blisful Paradise, &c.

See supr. at v. 50.

169. — *Repairs his drooping head.*] I have heard it observed, that the use of *repairs* in the following passage of Gray’s BARD is hard and uncommon.

—— Hath

Flames in the forehead of the morning sky: 171
 So Lycidas sunk low, but mounted high,
 Thro' the dear might of him that walk'd the waves;
 Where other groves, and other streams along,
 With nectar pure his oozy locks he laves, 175
 And hears the unexpressive nuptial song,
 In the blest kingdoms meek of joy and love.
 There entertain him all the fairs above,
 In solemn troops, and sweet societies,

— Hath quench'd the orb of day?

To-morrow he REPAIRS the GOLDEN flood.

But Milton, says Mr. Steevens, was here in Gray's mind.

172. *Through the dear might of him that walk'd the waves.*] Of him, over whom the waves of the sea had no power. It is a designation of our Saviour, by a miracle which bears an immediate reference to the subject of the poem.

176. — *The unexpressive nuptial song.*] So in the Latin poem AD PATREM, v. 37.

Immortale melos, et INENARRABILE carmen.

177. Even here, after Lycidas is received into heaven, Milton does not make him an angel. He makes him, indeed, a being of a higher order, the *Genius of the shore*, as at v. 183. If the poet in finally disclosing this great change of circumstances, and in this prolix and solemn description of his friend's new situation in the realms of bliss after so disastrous a death, had exalted him into an angel, he would not have forestalled that idea, according to Thyer's interpretation, at v. 163.

179. *In solemn troops, and sweet societies.*] Compare PARAD. LOST, B. xi. 80.

— From their blissful bowres

Of amaranthine shade, fountain, or spring,

By the waters of life where'er they fate

IN FELLOWSHIPS of JOY, the sons of light

Hasted. —

See also B. vii. 198. x. 86. 460. i. 128. 315. 360. ii. 11. 310. v. 591. 601. 772. 840. Milton's angelic system, containing many whimsical notions of the associations and subordinations of these sons of light, is to be seen at large in Thomas Aquinas and Peter Lombard. But it was not yet worn out in the common theology of his own times.

This

That sing; and singing in their glory move, 180
And wipe the tears for ever from his eyes.

Now, Lycidas, the shepherds weep no more;
Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood. 185

Thus sang the uncouth swain to th' oaks and rills,
While the still morn went out with sandals gray;
He touch'd the tender stops of various quills,

This doctrine, which makes such a figure in *PARADISE LOST*, he very gravely delivers in his *CH. GOVERNMENT*. B. i. ch. i. "The Angels themselves are distinguished and quaternioned into their celestial principdoms and satrapies." *PROSE WORKS*, i. 41. The same system, which afforded so commodious a machinery for modern christian poetry, is frequent in the Italian poets.

187. *The still morn went out with sandals gray, &c.*] "The GRAY dawn," *PARAD. L.* vii. 373.—*STILL*, because all is silent at day-break. But though he began to sing at day-break, he was so eager, so intent on his song, that he continued it till the evening.

188. *He touch'd the tender stops of various quills.*] Some readers are here puzzled with the idea of such *STOPS* as belong to the Organ. By *STOPS* he here literally means what we now call the *HOLES* of a flute, or any species of pipe. Thus in Browne, *BRITAN. PAST.* B. ii. S. iii. p. 85. ut *supr.*

What musick is there in a shepherd's quill,
If but a *STOP* or two therein we spie?

And in *HAMLET*, where the Players *Enter with Recorders*. "Hamlet. Govern these ventages with your finger and thumb:—Look you, these are the *STOPS*. Guild. You would play upon me: you would seem to know my *STOPS*, &c." A. iii. S. ii. And in the *INDUCTION* to the *SECOND P. HENR.* iv.

— Rumour is a pipe

Blown by surmises, jealousies, conjectures;
And of so easy and so plain a *STOP*, &c.

That is, "so easily to be *plaid upon*." And Drayton, *MUS. ELYS.* Nymph. iii. vol. iv. p. 1477.

Euterpe, next to thee will we proceed,
That first found't out the musick on the reed;
With breath and fingers giving life
To the shrill cornet and the fife;

With eager thought warbling his Doric lay :
 And now the sun had stretch'd out all the hills,
 And now was dropt into the western bay : 191
 At last he rose, and twitch'd his mantle blue :
 To morrow to fresh woods, and pastures new.*

Teaching every stop and *kay*
 To those that on the pipe do play.

And our author in *COMUS*, v. 345.

Or found of pastoral reed with oaten stops.

He mentions the stops of an organ, but in another manner, in *PARAD. L.* xi. 561. See also vii. 596.

In Drummond, *STOP* is applied to a Lute, but I think metaphorically for *note*. *SONNETS*, Edingb. 1616. 4to. Signat. H. 2.

Thy pleasing notes be pleasing notes no more,
 But orphan wailings to the fainting care ;
 Each stoppe a sigh, each found draws forth a teare.

Unless he means a *CLOSE*, or *interval*.

189. *With eager thought warbling his Doric lay.*] See Note on v. 2. This is a *DORIC LAY*, because Theocritus and Moschus had respectively written a bucolic on the Deaths of Daphnis and Bion. And the name *LYCIDAS*, now first imported into English pastoral, was adopted, not from Virgil, but from Theocritus, *IDYLL.* vii. 27.

— ΛΥΚΙΔΑ φίλε, παντὶ τὸ πάντες
 ἔμμεν ΣΥΠΙΚΤΑΝ μεγ' ὑπείροχον, ἔντε νομεῦσι,
 Ἐν τ' ἀμητίεσσι. —

— Care Lycida, omnes te dicunt
 Esse eximium fistulatorem, inter et pastores,
 Et messorum. —

His character is afterwards fully justified in the Song of Lycidas. And he is styled “ dear to the Muses,” v. 95. And our author’s shepherd Lycidas could “ build the lofty rhyme.” A Lycidas is again mentioned by Theocritus, *IDYLL.* xxvii. 41. And a Lycidas supports a Sicilian dialogue in one of Bion’s *Bucolics*, vii. See *EPITAPH. DAMON.* v. 132.

193. *To morrow to fresh woods, and pastures new.*] See Ph. Fletcher, *PURPLE ISL. C.* vi. st. 77. p. 84. edit. 1633. 4to.

To morrow shall ye feast in PASTURES NEW,
 And with the rising sunne banquet on pearled dew.

* I see no extraordinary *wildness* and *irregularity*, according to doctor Newton, in the conduct of this little poem. 'Tis true, there
 is

is a very original air in it, although it be full of classical imitations : but this, I think is owing, not to any disorder in the plan, nor entirely to the vigour and lustre of the expression, but, in a good degree, to the looseness and variety of the metre. Milton's ear was a good second to his imagination. H.

Addison says, that He who desires to know whether he has a true taste for History or not, should consider, whether he is pleased with Livy's manner of telling a story ; so, perhaps it may be said, that He who wishes to know whether he has a true taste for Poetry or not, should consider whether he is highly delighted or not with the perusal of Milton's LYCIDAS. If I might venture to place Milton's Works, according to their degrees of Poetic Excellence, it should be perhaps in the following order ; PARADISE LOST, COMUS, SAMSON AGONISTES, LYCIDAS, L'ALLEGRO, IL PENSEROSO. The three last are in such an exquisite strain, says Fenton, that though he had left no other monuments of his genius behind him, his name had been immortal. Dr. J. WARTON.

Doctor Johnson observes, that LYCIDAS is filled with the heathen deities ; and a long train of mythological imagery, such as a College easily supplies. But it is such also, as even the Court itself could now have easily supplied. The public diversions, and books of all sorts and from all sorts of writers, more especially compositions in poetry, were at this time overrun with classical pedantries. But what writer, of the same period, has made these obsolete fictions the vehicle of so much fancy and poetical description ? How beautifully has he applied this sort of allusion, to the Druidical rocks of Denbighshire, to Mona, and the fabulous banks of Deva ! It is objected, that its pastoral form is disgusting. But this was the age of pastoral : and yet LYCIDAS has but little of the bucolic cant, now so fashionable. The Satyrs and Fauns are but just mentioned. If any trite rural topics occur, how are they heightened !

Together both, ere the high lawns appear'd
Under the opening eye-lids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night.

Here the day-break is described by the faint appearance of the upland lawns under the first gleams of light : the sun-set by the buzzing of the chaffer : and the night sheds her *fresh dews* on their flocks. We cannot blame pastoral imagery, and pastoral allegory, which carry with them so much natural painting. In this piece there is perhaps more poetry than sorrow. But let us read it for its poetry. It is true, that passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of *rough Satyrs with cloven heel*. But poetry does this ; and in the hands of

Milton, does it with a peculiar and irresistible charm. Subordinate poets exercise no invention, when they tell how a shepherd has lost his companion, and must feed his flocks alone, without any judge of his skill in piping: but Milton dignifies and adorns these common artificial incidents with unexpected touches of picturesque beauty, with the graces of sentiment, and with the novelties of original genius. It is objected "here is no art, for there is no thing new." To say nothing that there may be art without novelty, as well as novelty without art, I must reply, that this objection will vanish, if we consider the imagery which Milton has raised from local circumstances. Not to repeat the use he has made of the mountains of Wales, the isle of Man, and the river Dee, near which Lycidas was shipwrecked; let us recollect the introduction of the romantic superstition of St. Michael's Mount in Cornwall, which overlooks the Irish seas, the fatal scene of his friend's disaster.

But the poetry is not always unconnected with passion. The poet lavishly describes an ancient sepulchral rite, but it is made preparatory to a stroke of tenderness. He calls for a variety of flowers to decorate his friend's hearse, supposing that his body was present, and forgetting for a while that it was floating far off in the ocean. If he was drowned, it was some consolation that he was to receive the decencies of burial. This is a pleasing deception: it is natural and pathetic. But the real catastrophe recurs. And this circumstance again opens a new vein of imagination.

Dr. Johnson censures Milton for his allegorical mode of telling that he and Lycidas studied together, under the fictitious images of rural employments, in which, he says, there can be no tenderness; and prefers Cowley's lamentation of the loss of Harvey, the companion of his labours, and the partner of his discoveries. I know not if, in this similarity of subject, Cowley has more tenderness; I am sure he has less poetry. I will allow that he has more wit, and more smart similes. The sense of our author's allegory on this occasion is obvious, and is just as intelligible as if he had used plain terms. It is a fiction, that when Lycidas died, the woods and caves were deserted and overgrown with wild thyme and luxuriant vines, and that all their echoes mourned; and that the green copses no longer waved their joyous leaves to his soft strains: but we cannot here be at a loss for a meaning, a meaning which is as clearly perceived, as it is elegantly represented. This is the sympathy of a true poet. We know that Milton and King were not *nursed on the same bill*; that they did not *feed the same flock, by fountain, shade, or rill*; and that *rough Satyrs and Fauns with cloven heel* never danced to their rural ditties. But who hesitates a moment for the application? Nor are such ideas more untrue, certainly not less far-fetched and unnatural, than when Cowley says, that he and Harvey studied together every night with such unremitting diligence, that the twin-stars of

Leda,

Leda, so famed for love, looked down upon the twin-students with wonder from above. And where is the tenderness, when he wishes, that, on the melancholy event, the branches of the trees at Cambridge, under which they walked, would combine themselves into a darker umbrage, dark as the grave in which his departed friend was newly laid?

Our author has also been censured for mixing religious disputes with pagan and pastoral ideas. But he had the authority of Mantuan and Spenser, now considered as models in this way of writing. Let me add, that our poetry was not yet purged from its Gothic combinations; nor had legitimate notions of discrimination and propriety so far prevailed, as sufficiently to influence the growing improvements of English composition. These irregularities and incongruities must not be tried by modern criticism.

This poem first appeared in a Cambridge Collection of verses on the Death of Mr. Edward King, fellow of Christ's College, printed at Cambridge in a thin quarto, 1638. It consists of three Greek, nineteen Latin, and thirteen English poems. The three Greek are written by William Iveson, John Potts, and Henry More, the great Platonic theologist, and then or soon afterwards a fellow of Christ's College. The nineteen Latin are by Anonymous, N. Felton, R. Mason, John Pullen, Joseph Pearson, R. Browne, J. B. Charles Mason, — Coke, Stephen Anstie, Joseph Hoper, R. C. Thomas Farnaby Mr. King's Schoolmaster, but not the celebrated rhetorician, Henry King Mr. Edward King's brother, John Hayward chancellor and canon residentiary of Lincoln, M. Honeywood who has two copies, William Brearley, Christopher Bainbrigg, and R. Widdrington. The thirteen English, by Henry King abovementioned, J. Beaumont, Anonymous, John Cleveland the Poet, William More, William Hall, Samson Briggs, Isaac Oliver, J. H. C. B. R. Brown, T. Norton, and our author JOHN MILTON, whose Monody, entitled LYCIDAS, and subscribed with his initials only, stands last in the Collection. J. H.'s copy is inscribed, "To the deceased's vertuous Sister, the Ladie Margaret Loder." She here appears to have lived near Saint Chad's church at Litchfield, and to have excelled in painting. Cleveland's copy is very witty. But the two concluding lines are hyperboles of wit.

—Our teares shall seem the Irish seas,
We floating Islands, living Hebrides.

The contributors were not all of Christ's College. The Greek and Latin pieces have this title, which indeed serves for the title to the book, "Jussu EDUARDO KING naufragi, ab Amicis
"mœrentibus, amoris et *μνίας χάριν. Si recte calculum ponas,*
"ubique naufragium est. Petron. Arb. CANTABRIGIÆ, Apud
"Thomam Buck et Rogerum Daniel, celeberrimæ Academicæ
"typographos. 1638." The English are thus intitled, "Obse-
"quies

" quies to the memorie of Mr. Edward King, Anno Dom. 1638.
 " Printed by Th. Buck and R. Daniel, printers to the Vniversitie
 " of Cambridge. 1638." To the whole is prefixed a prose inscriptive panegyric on Mr. King, containing short notices of his life, family, character, connections, and deplorable catastrophe. This I suspect to have been composed either by Milton or Henry More, who perhaps were two the most able masters in Latinity which the college could then produce.

Peck examined this first edition of *LYCIDAS*, which he borrowed of Baker the antiquary, very superficially. And all that Milton's last editor, the learned bishop of Bristol, knew about it, is apparently taken from Peck.

Peck is of opinion, that Milton's poem is placed last in this Cambridge Collection, on account of his supposed quarrel with Christ's college. A much more probable and obvious reason may be assigned. Without entering at present into the story of Milton's dispute with his college, I shall only just observe, that when he wrote *LYCIDAS*, he had quitted the university about five years, and that he now resided with his father and mother at Horton in Buckinghamshire. He therefore did not write of course on this occasion: he was solicited by those whom he had left behind at Christ's college, to assist, and who certainly could never intend to disgrace what they had asked as a favour. In a collection of this sort, the last is the place of honour. The college here availed itself of Milton's well-known abilities. And if we suppose that Milton's composition was a voluntary contribution of friendship sent from the country, its superiour merit could not but meet with due distinction.

Edward King, the subject of this Monody, was the son of sir John King, knight, secretary for Ireland, under queen Elizabeth, James the first, and Charles the first. He was sailing from Chester to Ireland, on a visit to his friends and relations in that country: These were, his brother sir Robert King, knight; and his sisters, Anne wife of sir George Caulfield Lord Claremont, and Margaret, abovementioned, wife of sir George Loder, Chief Justice of Ireland; Edward King bishop of Elphin, by whom he was baptized; and William Chappel, then Dean of Cashel, and Provoist of Dublin College, who had been his tutor at Christ's college Cambridge, and was afterwards bishop of Cork and Ross, and in this Pastoral is probably the same person that is styled *old DAMOETAS*, v. 36. When, in calm weather, not far from the English coast, the ship, a very crazy vessel, *a fatal and perfidious bark*, struck on a rock, and suddenly sunk to the bottom with all that were on board, not one escaping, Aug. 10, 1637. King was now only twenty-five years old. He was perhaps a native of Ireland.

At Cambridge, he was distinguished for his piety, and proficiency in polite literature. He has no inelegant copy of Latin iambics prefixed to a Latin Comedy called *SENILE ODIUM*, acted at Queen's College Cambridge, by the youth of that society, and written by P. Hausted, Cantab. 1633. 12mo. From which I select these lines, as containing a judicious satire on the false taste, and the customary mechanical or unnatural expedients, of the drama that then subsisted.

Non hic cothurni sanguine infonti rubeat,
Nec flagra Megæra ferrea horrendum intonant;
Noverca nulla sævior Erebo furit;
Venena nulla, præter illa dulcia
Amoris; atque his vim abstulere noxiam
Casti lepores, innocua festivitas,
Nativa suavitas, proba elegantia, &c.

He also appears with credit in the Cambridge Public Verses of his time. He has a copy of Latin iambics, in the *ANTHOLOGIA* on the King's Recovery, Cantab. 1632. 4to. p. 43. Of Latin elegiacs, in the *GENETHLIACUM ACAD. CANTABRIG.* Ibid. 1631. 4to. p. 39. Of Latin iambics in *REX REDUX*, Ibid. 1633. 4to. p. 14. See also *ΣΥΝΩΔΙΑ*, from Cambridge, Ibid. 1637. 4to. Signat. C. 3. I will not say how far these performances justify Milton's panegyric on his friend's poetry, v. 9.

Who would not sing for *LYCIDAS*? He knew
Himself to sing, and build the lofty rhyme.

This poem, as appears by the Trinity manuscript, was written in November, 1637, when Milton was not quite twenty-nine years old.

L'ALLEGRO.*

HENCE, loathed Melancholy,
Of Cerberus, and blackest Midnight born!
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and sights
unholy,

* These are *Airs*, "That take the prison'd soul, and lap it in
"Elysium." H.

V. 1. *Hence, loathed Melancholy,*

Of Cerberus, and blackest Midnight born!] Erebus, not
Cerberus, was the legitimate husband of Night. Milton was too
universal a scholar to be unacquainted with this mythology. In
his *Prolusions*; or declamatory Preambles to philosophical questions
discussed in the schools at Cambridge, he says, "Cæterum nec
"desunt qui Æthera et Diem itidem EREBO Noctem peperisse
"tradunt." PROSE-WORKS, vol. ii. 585. Again, in the Latin
Ode on the Death of Felton bishop of Ely. v. 31.

Non est, ut arbitraris elusus miser,

Mors atra Noctis filia,

EREBOVE PATRE creta.—

Again, IN QUINTUM NOVEMBRIS, v. 69.

Nox senis amplexus EREBI taciturna petivit.

But as Melancholy is here the creature of Milton's imagination,
he had a right to give her what parentage he pleased, and to marry
Night the natural mother of Melancholy, to any ideal husband
that would best serve to heighten the allegory. See OBSERVAT.
on Spenser's F. Q. i. 73.

I have formerly remarked, that in this exordium Milton had an
eye on some elegant lines of Marston, SCOURGE OF VILLANIE,
B. iii. S. 10. edit. 1598.

Sleepe,

Find out some uncouth cell, 5
 Where brooding Darknefs spreads his jealous
 wings,
 And the night-raven fings;
 There under ebon shades, and low-brow'd rocks,
 As ragged as thy locks,
 In dark Cimmerian desert ever dwell. 10

Sleepe, grim Reproof! My iocund Muse doth sing
 In other keyes to nimble fingering;
 Dull-sprighted MELANCHOLIE, leave my braine,
 To hell, Cimmerian Night. In liuely vaine
 I strue to paint: then hence all darke intent,
 And fullen frownes. Come sporting Merriment,
 Cheeke-dimpling Laughter, crowne my uerie soule
 With iouissance.—

See OBSERVAT. on Spenser's F. Q. i. 60. And the Note on
 v. 10.

6. —*Jealous.*—] Alluding to the *watch* which fowl keep when
 they are sitting. W.

9. *As ragged.*—] In TITUS ANDRON. A. ii. S. iv. "The
 "RAGGED entrails of this pit." RAGGED is not uncommon in
 our old writers, applied to *rock*.

10. *In dark Cimmerian desert ever dwell.*] It should be remem-
 bered, that CIMMERIÆ TENEBRÆ were antiently proverbial.
 But CIMMERIAN darknefs and desolation were a common allusion
 in the poetry that was now written and studied. In Fletcher's
 FALSE ONE, A. v. S. iv. vol. iv. p. 165: edit. Theob. 1751.

O gyant-like Ambition, married to
 CYMERIAN darknefs!—

In TITUS ANDRONICUS, Aaron the Moor is called "your swarth
 "CYMMERIAN." A. ii. S. iii. In Spenser's TEARES OF THE
 MUSES, we have,

Darknesse more than CYMMERIANS daily night.

And in his VIRGIL'S GNAT, a Cimmerian desert is described.

I carried am to a waste wildernesse,
 Waite wildernesse among CYMMERIAN shades,
 Where endles paines and hideous heauinesse,
 Is round about me heapt in darksome glades.

But come thou Goddeſs fair and free,
In heav'n yclep'd Euphroſyne,
And by Men, heart-eaſing Mirth;
Whom lovely Venus at a birth

But our author might perhaps have had an immediate alluſion to the cave of ſleep in Ovid, MET. xi. 592.

Eſt prope CIMMERIOS longo ſpelunca reſeſſu,
Mons cavus, &c.—

Or from Homer, whom Ovid copies, ODYS. xi. 14. And in Ovid's *Uncouth cell*, there is perpetual darkneſs; and, Sleep re- poſes on an *ebon* couch, here turned to EBON ſhades. Dreams inhabit Ovid's cave, "Somnia vana," who in L'ALLEGRO are of the fickle train of Morpheus, or Sleep. See alſo Statius, THEB. x. 84. And Chaucer, H. FAME, v. 70. p. 458. Urr. And to all or moſt of theſe authors Sylveſter has been indebted in his prolix deſcription of the cave of Sleep. DU BART. p. 316. edit. fol. 1621. And in that deſcription we trace Milton, both here, and in the opening of IL PENSEROSO, where ſee the Note at v. 5.

Mr. Bowle remarks, that this line of the text bears a near reſemblance to a paſſage in Sydney's ARCADIA, B. iii. p. 407. edit. 1725. "Let Cimmerian darkneſs be my only habitation." See Note, IN QUINT. NOVEMBER. v. 60.

The execration in the text is a tranſlation of a paſſage in one of his own academic PROLUSSIONS, "Dignus qui CIMMERIIS OC- cluſus tenebris LONGAM et perofam vitam tranſigat." PR. W. vol. ii. 587.

II. *But come thou Goddeſs fair and free.*] Compare Drayton, ECL. iv. vol. iv. p. 1401.

A daughter cleped Dowfabell,
A maiden FAIR AND FREE.

In the metrical romances, theſe two words thus paired together, are a common epithet for a lady. As in SYR EGLAMOUR, Bl. Let. Pr. by J. Allde, 4to. Signat. iii.

The erles daughter FAIR AND FREE.

We have FREE, alone, *ibid.*

Criſtabell your daughter FREE.

Another application may illuſtrate its meaning, *ibid.*

He was curtys and FREE.

See alſo Chaucer, MARCH. T. v. 1655. Urr.

Riſe up my wife, my love, my lady FRE.

With two sister Graces more,
 To ivy-crowned Bacchus bore :
 Or whether (as some fager sing)
 The frolick wind that breathes the spring,
 Zephyr with Aurora playing,
 As he met her once a Maying ;
 There on beds of violets blew,
 And fresh-blown roses wash'd in dew,

15

20

So Jonson makes his beautiful countess of Bedford to be " FAIR
 " AND FREE, and wise." EPIGRAM. lxxvi.

I know not how far these instances, to which I could add more,
 will go to explain a line in TWELFTH NIGHT, A. ii. S. 4. Edit.
 Steev. Johnf. vol. iv. 204. Of an old Song.

And the FREE maids that weave their threads with bones,
 Do use to chaunt it,——

Compare Malone's SECOND APPEND. SHAKESP. p. 19.

15. —*Two sister Graces.*—] MEAT and DRINK, the two
 sisters of MIRTH. W.

17. —*Some fager sing.*—] Because those who give to MIRTH
 such gross companions as *Eating* and *Drinking*, are the *less sage*
 mythologists. W.

19. *Zephyr with Aurora playing,*

As he met her once a Maying.] The rhymes and imagery
 are from Jonson, in the Maske at Sir William Cornwalleis's House
 at Highgate, 1604. WORKS, edit. fol. 1616. p. 881.

See, who here is come a maying ?—

Why left we off our playing.

This song is sung by ZEPHYRUS and AURORA, Milton's two
 paramours, and Flora. Jonson's interlude is called " A Private
 " Entertainment of the King and Queene on May-day in the
 " Morning."

Milton certainly wrote *fager*, as in editions 1645, 1673. Ton-
 son has also *fager*, in his earliest editions. *Sages* is in Tickell's
 edition, 1720. And thence copied by Fenton. Milton is the
 mythologist in both these genealogies.

22. *And fresh-blown roses wash'd in dew.*] So Shakespeare, as
 Mr. Bowle observes, TAM. SHR. A. ii. S. i.

——She looks as clear

As morning roses newly wash'd with dew.

Fill'd her with thee a daughter fair,
So buxom, blithe, and debonair.

Haste thee, Nymph, and bring with thee 25
Jest, and youthful Jollity,
Quips, and Cranks, and wanton Wiles,

23. *Fill'd her, &c.*] Mr. Bowle is of opinion, that this passage is formed from GOWER's SONG in the Play of PERICLES PRINCE OF TYRE. A. i. S. i. See Malone's SUPPL. SH. ii. 7.

This king unto him took a phear,
Who died, and left a female heir
So BUCKSOME, BLITHE, and full of face,
As heav'n had lent her all his grace.

See Note on IL PENS. v. 25.

25. *Haste thee, Nymph, and bring with thee, &c.*] Mr. Bowle thinks that this passage is copied from Buchanan, OPP. edit. 1687. P. 337.

—Vos adeste, rursus,
Rifus, Blanditiæ, Procacitates,
Lufus, Nequitia, Facetiæque,
Joci, Deliciæque, et Illecebræ, &c.

Peck, and after him Doctor Newton, have produced as plausible a parallel from Statius's DECEMBER.

27. *Quips, and cranks, and wanton wiles.*] A QUIP is a satirical joke, a smart repartee. Jonson's CYNTHIA'S REVELLS, A. ii. S. iv. "*Phil.* How liked you my QUIPPE to Hedon about "the garter: wast not wittie?" And Falstaffe says, "What in "thy QUIPS and thy QUIDDITIES?" FIRST P. HEN. iv. A. i. S. ii. And in TWO GENTL. VERON. A. iv. S. ii. Again, our author, APOL. SMECTYMN. "With QUIPS and snapping "adagies to vapour them out." PROSE WORKS, vol. i. 105.

By CRANKS, a word yet unexplained, I think we are here to understand cross-PURPOSES, or some other similar conceit of conversation, surprising the company by its intricacy, or embarrassing by its difficulty. Such were the festivities of our simple ancestors! CRANKS, literally taken, in CORIOLANUS, signify the ducts of the human body, A. i. S. i.

—Through the CRANKS and offices of man.

In Spenser, the sudden or frequent involutions of the planets, F. Q. vii. vii. 52.

So many turning CRANKES have they, so many crookes.

In

Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;

30

In Shakespeare's *VENUS AND ADONIS*, CRANK is a verb, to *cross*, *wind*, *double*, &c. 1596. Signat. C.

And when thou hast on foot the purblind hare,
Marke the poore wretch to overshoot his toubles;
How he outruns the wind, and with what care
He CRANKES, and *crosses* with a thousand doubles.

The verb CRANKLE, with the same sense, but its frequentative, occurs more than once in Drayton. BAR. W. B. vi. st. 36. Of a winding cavern.

Now on along the CRANKLING path doth keepe;
Then by a rocke turnes vp another way, &c.

Again, of the windings of a river, POLYOLB. S. vii. vol. ii. p. 789.

Meander who is said so intricate to be,
Has not so many turns nor CRANKLING nooks as she,

Again, *ibid.* S. xii. vol. iii. p. 907. "The CRANKLING Many-fold," another meandering stream. And, if I am not mistaken, CRANKLE is to be found in Shakespeare's FIRST PART OF K. HENRY THE FOURTH, precisely in the same signification. Our author has CRANKS, which his context explains, PR. W. i. 165. "To shew us the ways of the Lord, strait and faithful as they are, "not full of CRANKS and contradictions."

28. *Nods, and becks, and wreathed smiles,*

Such as hang on Hebe's cheek,

And love to live in dimple sleek.] The first of these lines, is from a stanza in Burton's ANATOMIE OF MELANCHOLY, pag. 449. edit. 1628.

With BECKS, AND NODS, he first beganne

To try the wenches minde;

With BECKS, AND NODS, and SMILES againe,

An answer did he finde.

The remainder was probably echoed from Richard Brathwayte's SHEPHEARD'S TALES, Lond. 1621. p. 201.

— A DIMPLED chin

Made for LOVE to LODGE him in.

Compare a Sonnet in Drummond's POEMS, edit. 1616. 4to. P. i. Signat. D.

Who gazeth on the DIMPLE of that chin,

And findes not VENUS' son ENTRENCH'D therein?

And

Sport that wrinkled Care derides,
 And Laughter holding both his sides.
 Come, and trip it as you go,
 On the light fantastic toe;

And Fletcher's FAITHFULL SHEPHERDESS, a piece which we shall find frequent occasion to quote hereafter, A. i. S. i. vol. iii. p. 131. edit. ut supr.

—— Not the smile
 Lies watching in those dimples, to beguile
 The easie soul. ——

Shakespeare has pursued the same sort of fiction to an unpardonable extravagance, in VENUS AND ADONIS, edit. 1596. Signat. A. iii.

At this Adonis smiles as in disdain,
 That in each cheek appears a prettie dimple;
 Love made those hollowes, if Himselfe were slaine,
 He might be buried in a tomb so simple:
 Foreknowing well, if there he came to lye,
 Why there Love liu'd, and there he could not dye.

The radical thought might be traced backward to Horace, and from Horace to Euripides.

32. Ph. Fletcher's MIRTH is so attended. PURPL. Isl. Cant. iv. p. 13. edit. 1633.

Here *sportfull* LAUGHTER dwells, here ever sitting,
 Defies all lumpish griefs, and *wrinkled care*;
 And twentie *merrie Mates*, MIRTH-causes fitting,
 And SMILES, which LAUGHTER's sonnes, yet infants are.

Smiles are *wreathed*, because in a smile the features are *wreathed*, or curled, twisted, &c.

33. *Come, and trip it as you go,
 On the light fantastic toe.*] There is an old ballad with these lines,

Trip and go
 On my toe, &c.

In LOVE'S LABOUR LOST, is part of another, or the same, "TRIP
 "and go, my sweet." A. iv. S. ii. So also in Nashe's SUMMER'S
 LAST WILL AND TESTAMENT, 1600.

TRIP ad GO, heave and hoe,
 Up and down, to and fro.

See Note on COMUS, v. 961.

And

And in thy right hand lead with thee, 35
 The mountain nymph, sweet Liberty;
 And if I give thee honour due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unreprieved pleasures free; 40
 To hear the lark begin his flight,
 And singing startle the dull night,

36. *The mountain-nymph, sweet Liberty.*] Dr. Newton supposes, that Liberty is here called the mountain-nymph, "because the people in mountainous countries have generally preserved their liberties longest, as the Britons formerly in Wales, and the inhabitants in the mountains in Switzerland at this day." Milton's head was not so political on this occasion. Warmed with the poetry of the Greeks, I rather believe that he thought of the Oreads of the Grecian mythology, whose wild haunts among the romantic mountains of Pisa are so beautifully described in Homer's Hymn to Pan. The allusion is general, to inaccessible and uncultivated scenes of nature, such as mountainous situations afford, and which were best adapted to the free and uninterrupted range of the Nymph Liberty. He compares Eve to an Oread, certainly without any reference to Wales or the Swiss Cantons, in PARADISE LOST, B. i. 387. See also EL. v. 127.

Atque aliquam cupidus prædatur OREADA Faunus.

40. *In unreprieved pleasures free.*] That is, *blameless, innocent*, not subject to *reproof*. So in PARAD. L. B. iv. 492.

— With eyes

Of conjugal attraction UNREPROVED.

And Spenser has "UNREPROVED truth." F. Q. ii. vii. 16. And Sandys has "UNREPROVED kisses." SOLOM. SONG. Cant. viii. And Drayton, "I may safely play and UNREPROVED." Ecl. iii. vol. iv. p. 1393.

41. *To hear the lark begin his flight,
 And singing startle the dull night.*] See an elegant little song in Lilly's ALEXANDER AND CAMPASPE, presented before queen Elizabeth, A. v. S. i.

The larke so shrill and cleare,
 How at heaven's gate she claps her wings,
 The morne not waking till she sings.

From his watch-tow'r in the skies,
 Till the dappled dawn doth rise;
 Then to come in spite of sorrow,
 And at my window bid good morrow,
 Through the sweet-briar, or the vine,
 Or the twisted eglantine:
 While the cock with lively din
 Scatters the rear of darkness thin,

45

50

See also Drayton, POLYOLB. S. iii. vol. ii. p. 707. Of the lark.

— On her trembling wing
 In climbing up to heaven her high-pitcht hymn to sing
 Unto the springing day. —

And our author, PARAD. REG. B. ii. 289.

Thus wore out night, and now the herald lark
 Left his ground-nest high towering to descry
 The morn's approach, and greet her with a song.

Compare Doctor Newton's Note on PARAD. L. B. v. 198. There is a peculiar propriety in *startle*: the Lark's is a sudden shrill burst of song.

Both in L'ALLEGRO and IL PENSEROSO, there seem to be two parts: the one a day-piece, and the other a night-piece. Here, or with three or four of the preceding lines, our author begins to spend the DAY with MIRTH.

43. *From his watch-tow'r in the skies.*] So in our author's REFORMATION, &c. Of God. "From his high WATCH-TOWER in "the HEAVENS." Pr. W. i. 22.

46. *And at my window bid good morrow.*] Sylvester's DU BARTAS, in the Cave of Sleep, p. 315. edit. 1621.

— Cease, sweet chantecleere,
 To BID GOOD MORROWE. —

Again, *ibid.* p. 70.

But cheerful birds chirping him sweet GOOD MORROWES.

47, 48. Sweet-brier and Eglantine are the same plant. By the *twisted* Eglantine he therefore means the Honeysuckle. All three are plants often growing against the side or walls of a house.

49. *While the cock with lively din
 Scatters the rear of darkness thin.*] Darkness is a person above, v. 6. And in PARAD. L. iii. 712.

Till

And to the stack, or the barn-door,
 Stoutly struts his dames before:
 Oft list'ning how the hounds and horn
 Chearly rouse the slumb'ring morn,
 From the side of some hoar hill,
 Through the high wood echoing shrill:
 Some time walking, not unseen,

55

Till at his second bidding DARKNESS fled.

And in Spenser, F. Q. i. vii. 23.

Where DARKNESSE he in deepest dongeon drove.

And in Manilius, i. 126.

— Mundumque enixa nitentem,

Fugit in infernas CALIGO pulsa tenebras.

See also F. Q. iv. xi. 4. vi. xii. 35.

But, if we take in the context, he seems to have here personified Darknes from ROMEO AND JULIET. A. ii. S. iii.

The grey-eyed Morn smiles on the frowning night,
 Checkering the eastern clouds with streaks of light;
 And flecked DARKNESS like a drunkard reels,
 From forth day's path-way. —

For here too we have by implication Milton's "dappled dawn," v. 44. But more expressly, in MUCH ADO ABOUT NOTHING, A. v. S. iii.

— And look, the gentle day

DAPPLES the drousy east with spots of gray.

So also Drummond, Sonnets, edit. 1616. Signat. D. 2.

Sith, winter gone, the sunne in DAPLED skie

Now smiles on meadows, mountaines, hills, and plaines.

54. — *Rouse the slumb'ring morn.*] The same expression, as Mr. Bowle observes, occurs with the same rhymes, in an elegant triplet of an obscure poet, John Habington, CASTARA, edit. 1640, p. 8.

The Nymphs with quivers shall adorne
 Their active sides, and ROUSE THE MORNE
 With the shrill musicke of their horne.

57. — *Not unseen.*] In the PENSEROSO, he walks *unseen*, v. 65. Happy men love witnesses of their joy: the splenetic love solitude.

H.
 By

G

By hedge-row elms, on hillocks green,
 Right against the eastern gate
 Where the great sun begins his state,
 Rob'd in flames, and amber light,
 The clouds in thousand liveries dight;

60

59. *Right against the eastern gate*

Where the great sun begins his state, &c.] Gray has adopted the first of these lines in his DESCENT OF ODIN. See also "*Against the eastern gate of Paradise.*" PARAD. L. iv. 542. Here is an allusion to a splendid or royal procession. We have the Eastern Gate again, in the Latin poem IN QUINTUM NOVEMBRIS, v. 133.

Jam rosea EOAS pandens Tithonia PORTAS.

And in Drayton, POLYOLB. S. xiii. vol. iii. p. 915.

Then from her burnisht GATE the goodly glitt'ring EAST
 Gilds every lofty top. —

And just afterwards the throstel or thrush, like Milton's lark, "awakes the listless sun," that is "the languid or drowsy sun." Shakespeare has also the Eastern Gate, which is most poetically opened, MIDS. N. DR. A. iii. S. ix.

Even till the EASTERN GATE, all fiery red,
 Opening on Neptune with fair blessed beams,
 Turns into yellow gold his salt-green streams.

And he has "the golden WINDOW of the EAST," in ROM. AND JUL. A. i. S. i. Compare also Browne, BRIT. PAST. B. i. S. v. p. 87. edit. 1616.

— But when the Morne doth looke
 Out of the EASTERNE GATES. —

Again, B. ii. S. iii. p. 65.

The Morning now, in colours richly dight,
 Stept o'er the EASTERN THRESHOLDS. —

Tasso is still more brilliant, C. xiv. 3.

Non lunge a l' AUREE PORTE, ond' esce il sole,
 E cristallina porta in oriente, &c.

62. *The clouds in thousand liveries dight.*] Literally from a very puerile poetical description of the Morning in one of his academic Prolusions. "*Ipsa quoque tellus in adventum Solis, cultiori se induit vestitu, NUBESQUE juxta VARIIS CHLAMYDATÆ COLORIBUS, pompa solenni, longoque ordine, videntur ancillari furgenti Deo.*" PROSE WORKS, ut supr. vol. ii. 586. And just before,

While the plowman near at hand
Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his sithe,
And every shepherd tells his tale
Under the hawthorn in the dale.

65

before, we have "The cock with lively din, &c."—"At primus
"omnium adventantem solem triumphat infomnis GALLUS."

An ingenious critic observes, that this morning-landscape of
L'ALLEGRO has served as a repository of imagery for all suc-
ceeding poets on the same subject. But much the same circumstances,
among others, are assembled by a poet who wrote above thirty years
before, the author of BRITANNIA'S PASTORALS, B. iv. S. iv.
p. 75. edit. 1616. I give the passage at large,

By this had chanticlere, the village-clocke,
Bidden the good wife for her maides to knocke :
And the swart plowman for his breakfast staid,
That he might till those lands were fallow laid :
The hills and vallies here and there resound
With the re-ecchoes of the deepe-mouth'd hound :
Each sheapherd's daughter with her cleanly peale,
Was come afield to milke the mornings meale ;
And ere the sunne had clymb'd the easterne hils,
To guild the muttring bournes and petty rills ;
Before the lab'ring bee had left the hiue,
And nimble fishes, which in rivers diue,
Began to leape, and catch the drowned flie,
I rose from rest. —

67. *And every shepherd tells his tale*

Under the hawthorn in the dale.] An image perhaps con-
veyed by Shakespeare, THIRD P. K. HENR. vi. A. ii. S. v.

Gives not the HAWTHORN BUSH a sweeter shade
To SHEPHERDS looking on their silly sheep, &c.

It was suggested to me by the late ingenious Mr. Headley, that
the word *tale* does not here imply stories told by shepherds, but
that it is a technical term for *numbering* sheep, which is still used in
Yorkshire and the distant counties. This interpretation I am in-
clined to adopt, which I will therefore endeavour to illustrate and
inforce. *Tale* and *tell*, in this sense, were not unfamiliar in our
poetry, in and about Milton's time. For instance, Dryden's Vir-
gil, BUCOL. iii. 33.

And once she takes the TALE of all my lambs.

Strait mine eye hath caught new pleasures
 Whilst the landskip round it measures;
 Ruffet lawns, and fallows gray,
 Where the nibbling flocks do stray,

70

And in W. Browne's SHEPHEARD'S PIPE, EGL. v. edit. 1614.
 12mo. Signat. E. 4. v. 7. He is describing the dawn of day.

When the shepheards from the fold
 All their bleating charges TOLD;
 And, full careful, search'd if one
 Of all the flock was hurt, or gone, &c.

And in Lilly's GALLATHEA, written 1592, Phillida, disguised like a boy, says, "My mother said, I could be no lad till I was "twentie, nor keepe *sheepe* till I could TELL them." A. ii. S. i.

But let us analyse the context. The poet is describing a very early period of the morning; and this he describes, by selecting and assembling such picturesque objects as accompany that period, and, such as were familiar to an early riser. He is waked by the lark, and goes into the fields. The sun is just emerging, and the clouds are still hovering over the mountains. The cocks are crowing, and with their lively notes scatter the lingering remains of darkness. Human labours and employments are renewed, with the dawn of the day. The hunter (formerly much earlier at his sport than at present) is beating the covert, and the *slumbering morn* is roused with the cheerful echo of hounds and horns. The mower is whetting his scythe to begin his work. The milk-maid, whose business is of course at day-break, comes abroad singing. The Shepherd opens his fold, and takes the *tale* of his sheep, to see if any were lost in the night, as in the passage just quoted from Browne. Now, for shepherds to *tell tales*, or to *sing*, is a circumstance, trite, common, and general, and belonging only to ideal shepherds: nor do I know, that such shepherds *tell tales*, or *sing*, more in the morning than at any other part of the day. A shepherd taking the *tale* of his sheep which are just unfolded, is a new image, correspondent and appropriated, beautifully descriptive of a period of time, is founded in fact, and is more pleasing as more natural.

72. *Where the nibbling flocks do stray.*] Shakespeare in the TEMPEST, A. iv. S. i.

The turfy mountains where live NIBBLING SHEEP.

Doctor Newton remarks, that STRAY is not here in the sense of *wander*. But why should we wish to take away from the freedom and variety of Milton's landscape? The learned commentator produces in proof, Virgil's *Ille meas errare boves*, ECL. i. 9. But there

Mountains; on whose barren breast,
 The lab'ring clouds do often rest;
 Meadows trim with daisies pide,
 Shallow brooks, and rivers wide:
 Towers and battlements it sees
 Bosom'd high in tufted trees,

75

there, I apprehend, the more the sheep are supposed to *wander at large*, the more is the shepherd's happiness implied, who had recovered his old extent of country.

75. *Meadows trim with daisies pide.*] I need not mention Shakespeare's Daisies *PIED*. In Sydney's *ASTROPHEL AND STELLA*, we have "Enamiling with *PIDE* floures." st. 3. Doctor Newton has improperly printed *pie*d for *pide*. Both the two first editions have *PIDE*, and Tonsen's, 1705. So have even Tickell and Fenton. This was so hackneyed an epithet among the pastoral writers for flowers, that Shakespeare has formed from it the substantive *PIEDNESS*. Perdita and Polixenes, in the *WINTER'S TALE*, are conversing about flowers. A. iv. S. iii. She says,

There is an art, which in their *PIEDNESS* shares
 With great creating nature. —

That is, "There is an art, which can produce flowers, with *as great a variety of colours* as nature herself."

77. *Towers and battlements it sees*

Bosom'd high in tufted trees.] This was the great mansion-house in Milton's early days, before the old-fashioned architecture had given way to modern arts and improvements. Turrets and battlements were conspicuous marks of the numerous new buildings of the reign of king Henry the eighth, and of some rather more ancient, many of which yet remained in their original state, unchanged and undecayed: nor was that style, in part at least, quite omitted in Inigo Jones's first manner. Browne, in *BRITANNIA'S PASTORALS*, has a similar image. B. i. S. v. p. 96.

—Yond pallace, whose brave turret tops
 Ouer the statelie wood suruay the copse.

Browne is a poet now forgotten, but must have been well known to Milton.

Where only a little is seen, more is left to the imagination. These symptoms of an old palace, especially when thus disposed, have a greater effect, than a discovery of larger parts, and even a full display of the whole edifice. The embosomed battlements, and the spreading top of the tall grove, on which they reflect a reciprocal

Where perhaps some Beauty lies,
 The Cynosure of neighb'ring eyes. 80
 Hard by, a cottage chimney smoaks,
 From betwixt two aged oaks,
 Where Corydon and Thyrsis met,
 Are at their savoury dinner set
 Of herbs, and other country messes, 85
 Which the neat-handed Phillis dresses;
 And then in haste her bow'r she leaves,
 With Thestylis to bind the sheaves;
 Or, if the earlier season lead,
 To the tann'd haycock in the mead. 90
 Sometimes with secure delight
 The upland hamlets will invite,

ciprocal charm, still further interest the fancy from novelty of combination: while just enough of the towering structure is shewn, to make an accompaniment to the tufted expanse of venerable verdure, and to compose a picturesque association. With respect to their rural residence, their was a coyness in our Gothic ancestors. Modern seats are seldom so deeply ambushed. They disclose all their glories at once: and never excite expectation by concealment, by gradual approaches, and by interrupted appearances.

79. *Where perhaps some Beauty lies,*

The Cynosure of neighb'ring eyes.] Most probably from Burton's MELANCHOLY, as Peck observes. But in Shakespeare we have "your eyes are LODGE-STARRES." MIDS. N. DR. A. i. S. i. We find the same allusion in our author's REFORMATION. "But since he must needs be the LOAD-STAR of Reformation, &c." PR. W. vol. i. 9. And this was no uncommon compliment in Chaucer, Skelton, Sydney, Spenser, and other old English poets, as Mr. Steevens has abundantly proved. See also Grey's NOTES ON SHAKESPEARE, vol. i. p. 43. seq. Lond. 1754. And in the SPANISH TRAGEDY, 1603. Reed's OLD PL. iii. 186.

Led by the LOAD-STAR of her heavenly looks.

Milton enlivens his prospect by this unexpected circumstance, which gives it a moral charm.

88. If, in harvest-time, she goes out to bind the sheaves: or, if it is earlier in the year, in the time of hay-making, &c.

The

When the merry bells ring round,
And the the jocund rebecks found

93. *When the merry bells ring round.*] The first instance I remember in our poetry of the circumstance of a peal of bells, introduced as descriptive of festivity, is in Morley's MADRIGALS.

Harke, iolly shepheards,
Harke yon lustie ringing !
How cheerfullie the bells do daunce,
The whilst the lads are springing,
Go then, why sit we here delaying,
And all yond merrie wanton lasses playing.

Here too, as in our author, they are introduced as an accompaniment of the mirth of a village-holiday. ENGLAND'S HELICON, Signat. Q. 4. edit. 1614. But see Shakespeare, SECOND P. HEN. iv. A. iv. S. iv.

And bid the merry bells ring to thine ear.

And Spenfer's EPITHALAMION, ft. xv.

Ring ye the bells, ye young men of the towne, &c.

And the metrical romance of SIR TRYAMOURE.

94. *And the jocund rebecks found.*] The REBECK was a species of fiddle; and is, I believe, the same that is called in Chaucer, Lydgate, and the old French writers, the REBIBLE. It appears from Sylvester's DU BARTAS, that the Cymbal was furnished with wires, and the *Rebeck* with strings of cat-gut. edit. fol. 1621. p. 231.

But wyerie cymbals, REBECKE's sinewes twin'd.

Du Cange quotes a middle-aged barbarous Latin poet, who mentions many musical instruments, by names now hardly intelligible. GLOSS. LAT. V. BAUDOSA. One of them is the REBECK.

Quidam REBECCAM arcuabant.

Where, by *arcuabant*, we are to understand that it was plaid upon by a *bow*, ARCUS. The word occurs in Drayton's ECLOGUES, vol. iv. p. 1391.

He turn'd his REBECK to a mournfull note.

Where Milton's sense, that it was properly an instrument adapted to mirth, is implied. It seems to have been almost a common name for a Fiddle. See Fletcher's KN. BURN. PESTLE, A. i. S. i. vol. vi. p. 739. edit. 1751. "They say 'tis present death, for these "*Fidlers* to tune their REBECKS before the Great Turks Grace." And, our author's LIBERTY OF UNLICENSED PRINTING. "The villages also must have their visitors to enquire, what lectures the bagpipe and the REBECK reads even to the gammuth
" of

To many a youth, and many a maid,
 Dancing in the chequer'd shade;
 And young and old come forth to play
 On a sun-shine holy-day,
 Till the live-long day-light fail:
 Then to the spicy nut-brown ale,

"of every municipal [town] FIDLER, for these are the country-man's ARCADIAS, and his MONTEMAYORS." PR. W. vol. i. p. 149. Where he means Sydney's ARCADIA, and the DIANA of George of Montemayor, two pastoral romances, then popular.

IN ENGLAND'S HELICON, there is "A Shepheard's Song to his *Rebeck*." Edit. 1614. Signat. M. In Shakespeare, a fidler is called Hugh REBECK. See ROM. JUL. A. iv. S. iv. and Steevens's Note. If, as I have supposed, it is Chaucer's RIBIELE, the diminutive of RIBIBE used also by Chaucer, I must agree with Sir John Hawkins, that it originally comes from REBEB, the name of a Moorish musical instrument with two strings, played on by a bow. [See Tyrwhitt's CHAUCER, N. on v. 6959.] Sir John adds, that the Moors brought it into Spain, whence it passed into Italy, and obtained the appellation of RIBECA. HIST. MUS. ii. 86. Perhaps we have it from the French *Rebec* and *Rebecquin*. In the Percy Household book, 1512, are recited, "Mynstralls in Household iij, viz. a Taberett, a Luyte, and a REBECC." It appears below queen Elizabeth's reign, in the music-establishment of the royal household.

97. *And young and old come forth to play
 On a sunshine holy-day.*] Thus also in the MASK, v. 959.
 Back, shepherds, back, enough your play,
 Till next SUNSHINE HOLY-DAY.

Holiday-sports are still much encouraged in the counties to which Milton was used. See Note on SAMS. AGON. v. 1418.

99. *Till the live-long day-light fail.*] Here the poet begins to pass the Night with Mirth. And he begins with the night or evening of the *sunshine holy-day*, whose merriments he has just celebrated.

100. *Then to the spicy nut-brown ale.*] See the old play of HENRY THE FIFTH. In six OLD PLAYS, &c. Lond. 1779. p. 336.

Yet we will have in store a crab i' th' fire,
 With NUT-BROWN ale, that is full stale.

This was Shakespeare's "gossip's bowl," MIDS. N. DR. A. i. S. i. The composition was ale, nutmeg, sugar, toast, and roasted crabs

or

With stories told of many a feat,
 How faery Mab the junkets eat;
 She was pincht, and pull'd she fed,
 And he by friers lantern led

or apples. It was called LAMBS-WOOL. Our old dramas have frequent allusions to this delectable beverage. In Fletcher's FAITHFULL SHEPHERDESS it is stiled "the spiced wassel boul." A. v. S. i. vol. iii. p. 177.

101. *With stories, &c.*] Shakespeare's WINTER'S TALE is supposed to be of "sprights and goblins." A. ii. S. i.

103. *She was pincht and pull'd she fed, &c.*] HE and SHE are persons of the company assembled to spend the evening, after a country wake, at a rural junket. All this is a part of the pastoral imagery which now prevailed in our poetry. Compare Drayton's NYMPHIDIA, vol. ii. p. 453.

These make our girles their fluttery rue,
 By pinching them both black and blue, &c.

And Shakespeare, COM. ERR. A. ii. S. ii. Of the fairies.

They'll suck our breath, and pinch us black and blue.

And the MERRY WIVES, where Falstaffe is *pinched* by fairies. A. v. S. v. And Browne, BRIT. PAST. B. i. S. ii. p. 31. And Heywood's HIERARCHIE OF ANGELS, B. ix. p. 574. edit. 1635. fol. Who also, among the domestic demons, gives what he calls "a strange story of the Spirit of the Buttery." Ibid. p. 577. But almost all that Milton here mentions of these house-fairies appears to be taken from Jonson's ENTERTAINMENT AT ALTROPE, 1603. WORKS, fol. p. 872. edit. 1616.

When about the CREAM-BOWLES sweete,

You and all your elves do meet.

This is MAB, the mistress fairy,

That doth nightly rob the dairy,

And can help or hurt the churning,

As shee please, without discerning.—

She that PINCHES country wenches,

If they rub not cleane their benches;

And with sharper nayles remembers

When they rake not up their embers.—

This is she that empties cradles, &c.

Traynes forth midwives in their slumbers, —

And then leades them from their burrowes,

Home through PONDS and WATER-FURROWES.

Tells how the drudging Goblin swet,
To earn his cream-bowl duly fet,

105

As Milton here copied Jonson, so Jonson copied Shakespeare,
MIDS. N. DR. A. ii. S. i.

— Are you not he
That frights the maidens of the villagery, &c.

It is remarkable, that the Demon who was said to haunt women in child-bed, and steal their infants, is mentioned so early as by Michael Psellus, a Byzantine philosopher of the eleventh century, on the OPERATIONS OF DEMONS. Edit. Gaulmin. Paris. 1615. 12mo. p. 78.

104. *And he by friers lantern led, &c.*] Thus the edition of 1645. But in the edition 1673, the context stands thus,

She was pincht and pull'd, she fed,
And by the friers lantern led
Tells how, &c.

I know not if under the poet's immediate direction. And in Toffon's, 1705. This reading at least removes a slight confusion arising from *his*, v. 106. Nor is the general sense much altered. *Friers lantern*, is the JACK AND LANTERN, which led people in the night into marshes and waters. Milton gives the philosophy of this superstition, PARAD. LOST, ix. 634.

— A wandering fire
Compact of unctuous vapour, which the night
Condenses, and the cold environs round,
Kindled through agitation to a flame,
Which oft, they say, some EVIL SPIRIT attends,
Hovering and blazing with delusive light,
Misleads th' amaz'd night-wanderer from his way
To bogs and mires, and oft through pond and pool.

In the midst of a solemn and learned enarration, his strong imagination could not resist a romantic tradition, consecrated by popular credulity. Shakespeare has finely transferred the general idea of this superstition to his Ghost in HAMLET, A. i. S. iii.

Mar. It waves you to a more removed ground;
But do not go with it. —

Hor. What if it tempt you to the FLOOD, my Lord?

But then, from the ground-work of a vulgar belief, so beautifully accommodated and improved, how does he rise in the progression of his imagination to the supposition of a more alarming and horrible danger!

Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,

And

When in one night, ere glimpse of morn,
His shadowy flail had thresh'd the corn,

And there assume some other horrible form,
Which might deprive your sovereignty of reason,
And draw you into madness? —

105. *Tells how the drudging goblin swet,*

To earn his cream-bowl duly set, &c.] This goblin is Robin Goodfellow. See Note on v. 103. And the commentators on Shakespeare's MIDS. N. DREAM, vol. iii. p. 27. edit. 1778. His cream-bowl was earned, and he paid the punctuality of those by whom it was duly placed for his refection, by the service of threshing with his invisible fairy flail, in one night, and before the dawn of day, a quantity of corn in the barn, which could not have been threshed in so short a time by ten labourers. He then returns into the house, fatigued with his task; and overcharged with his reward the cream-bowl, throws himself before the fire, and stretched along the whole breadth of the fire-place, basks till the morning. Robin Goodfellow, who is here made a gigantic spirit, fond of lying before the fire, and called the LUBBAR-FIEND, seems to be confounded with the sleepy giant mentioned in Beaumont and Fletcher's KNIGHT OF THE BURNING PESTLE, A. iii. S. i. vol. vi. p. 411. edit. 1751. "There is a pretty tale of "a witch that had the devil's mark about her, god bless us, that "had a gyaunt to her son that was called Lob-lye-by-the-fire." Jonson introduces Robin Goodfellow as a person of the drama, in LOVE RESTORED, A Masque at Court, where more of his services, and a great variety of his gambols, are recited. WORKS, edit. 1616. p. 990. Burton, speaking of these fairies, says that "a "bigger kind there is of them, called with us Hob-goblins and "Robin Goodfellowes, that would in those superstitious times "grinde corne for a messe of milke, cut wood, or do any manner "of drudgery worke." MELANCH. P. i. §. 2. p. 42. edit. 1632. Afterwards, of the demons that mislead men in the night, he says, "we commonly call them PUCKS." Ibid. p. 43.

In GRIM THE COLLIER OF CROYDON, perhaps printed before 1600, Robin Goodfellow says,

I love a *Messe of Cream* as well as they,—
Ho, Ho, my masters, no good fellowship?
Is Robin Goodfellow a bugbear grown?

A. v. S. i. See Reed's OLD PL. xi. 254. Again, *ibid.* p. 238.

For I shall fleet their CREAM-BOWLS night by night.

In the old Moralities, it was customary to introduce the Devil with the cry, *ho, ho, ho!* GAM. GURT. N. *ibid.* ii. 34. See Note on v. 113. *infr.*

That ten day-lab'ers could not end;
 Then lies him down the lubbar fiend,
 And stretch'd out all the chimney's length,
 Basks at the fire his hairy strength,
 And crop-full out of door he flings,
 Ere the first cock his matin rings.

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108. We have the flail, an implement here given to Robin Goodfellow, in the exhibition of that favourite character in GRIM THE COLLIER OF CROYDON, See A. iv. S. i. Reed's OLD PL. xi. 238. "*Enter Robin Goodfellow in, a suit of leather close to his body, his face and hands coloured russet colour, with a FLAIL.*" In which scene he says, p. 241.

What, miller, are you up agin?

Nay, then my FLAIL shall never lin.

Robin Goodfellow, cloathed in green, was a common figure in the old city-pageants. Mayne's CITY MATCH, A. ii. S. vi. edit. 1639.

Some speeches, fir, in verse which I have spoke
 By a green Robin Goodfellow from Cheapside Conduit.

113. *And crop-full out of doors he flings,
 Ere the first cock his matin rings.*] Milton remembered the old Song of Puck or ROBIN GOODFELLOW, rescued from oblivion by Peck.

When larks gin sing
 Away we fling.

The chorus of this song is "Ho, Ho, Ho!" Hence says Puck, "Ho, Ho, Coward why comest not thou?" MIDS. N. DR. A. iii. S. ii. See the last Note on the ODE ON THE NATIVITY.

Mr. Bowle suggests an illustration of the text from Warner's ALBION'S ENGLAND, ch. 91. Robin Goodfellow is the speaker.

Hoho, hoho, needs must I laugh, such fooleries to name,
 And at my CRUMMED MESSE OF MILKE, each night from
 maid or dame

To do their chares, as they suppos'd, when in their deadeft
 sleepe

I pull'd them out their beds, and made themselves their
 houses sweepe.

How clatter'd I amongst their pots and pans, &c.

Much the same is said in Scot's DISCOVERIE OF WITCHCRAFT, Lond. 1588. 4to. p. 66. See also, *To the readers.*

114. Mr. Bowle supposes, that the poet here thought of a passage in the FAERIE QUEENE, v. vi. 27.

— The

Thus done the tales, to bed they creep, 115
 By whispering winds soon lull'd asleep.
 Towred cities please us then,
 And the busy hum of men,
 Where throngs of knights and barons bold,
 In weeds of peace high triumphs hold, 120

— The native belman of the night,
 The bird that warned Peter of his fall,
 First RINGS HIS SILVER BELL t'each sleepy wight.

It is certainly the same allusion and metaphor, in PARAD. L.
 B. v. 7.

— The shrill MATIN-SONG
 Of birds on every bough.

117. *Towred cities please us then, &c.*] THEN, that is at Night. The poet returns from his digression, perhaps disproportionately prolix, concerning the feats of fairies and goblins, which protract the conversation over the spicy bowl of a village-supper, to enumerate other pleasures or amusements of the night, or evening. THEN is in this line a repetition of the first THEN. "Then to the spicy nut-brown ale," v. 100. Afterwards, we have, another THEN, with the same sense and reference, "THEN to the well-trod stage, &c." v. 131. Here too is a transition from mirth in the country to mirth in the city.

118. *And the busy hum of men.*] Shakespeare, HENR. v. A. iii. CHOR.

— Through the foul womb of night
 The HUM of either army stilly sounds.

A Full Change, as Mr. Bowle observes, is the best comment on this line. Sylvester describes the crowded streets of London by "busie-buzzing swarms." DU BART. edit. ut supr. p. 177. "His deous HUM" occurs in the Ode on NATIV. st. xix. I take this opportunity of remarking, that the old practice of applauding favourite passages in a sermon by a loud hum from the congregation, which was called *humming a sermon*, is remembered by our author, APOL. SMECTYMN. §. x. He says, the established clergy seldom preached edifying sermons in the largest churches: "and such as are most HUMMED and applauded there, would scarce be suffered a second hearing, &c." PR. W. i. 127. I think HUMMING might be revived with success by the Methodists.

120. *In weeds of peace high triumphs hold.*] By TRIUMPHS we are to understand, Shews, such as masks, revels, &c. And here, that is in these exhibitions, there was a rich display of the most splendid

With store of ladies, whose bright eyes
 Rain influence, and judge the prize
 Of wit, or arms, while both contend
 To win her grace, whom all commend.
 There let Hymen oft appear
 In saffron robe, with taper clear,

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splendid dresses, of the WEEDS OF PEACE. See Note on SAMs.
 AGON. v. 1312.

121. *With store of ladies.*—] An expression probably caught
 from Sydney's ASTROPHEL AND STELLA, st. 106.

But here I doe STORE of faire LADIES meete.

122. Here Mr. Bowle points out a pertinent passage from PERCE-
 FOREST, V. 1. c. xii. fol. 109. "PRIS ne doit ne peult estre
 "donne, fans les DAMES: car pour elles sont toutes les prouesses
 "faictes, et par elles en doit estre le PRIS DONNE." See also,
 c. cxxviii. Among the articles of the JUSTES at Westminster,
 1509, is the following. "*Item*, yf yt is the pleasure of the Kynge,
 "the Queenes Grace and the Ladies, with the advice of the noble
 "and dyscret juges, to give *pryses*, after their deservings unto both
 "the parties." The Antiquarian Society have given a print of
 this ceremony from a Roll in the College of Arms. See Hardyng's
 CHRON. C. clv. And Robert of Gloucester, of the tournaments
 at K. Arthur's Coronation, vol. i. 190.

Up the alures of the castles the LADYES thare stode,
 And byhulde thys noble game, and wyche knyghts were gode, &c.
 The whole description is literally from Geoff. Monm. B. ix. c. xiv.

123. — *Both contend*

To win her grace whom all commend.] See *The Period of Mourning*, by H. Peacham a writer familiar to Milton, edit. 1613.
 NUPT. HYMN. iv. of Venus's temple.

—Where art and cost with each contend
 For which the eye the frame should most commend.

125. *There let Hymen oft appear*

In saffron robe, with taper clear, &c.] For, according to
 Shakespeare, LOVE'S LAB. LOST, A. iv. S. iii.

For revels, dances, masks, and merry hours,
 Fore-run fair love, strewing her way with flowers.

Among these TRIUMPHS, were the masks, pageantries, spectacles,
 and revelries, exhibited with great splendour, and a waste of alle-
 goric invention, at the nuptials of noble personages. Here, of
 course, the classical HYMEN was introduced as an actor, properly
 habited,

And pomp, and feast, and revelry,
 With mask, and antique pageantry,
 Such fights as youthful poets dream
 On summer eves by haunted stream.
 Then to the well-trod stage anon,
 If Jonson's learned sock be on,

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habited, and distinguished by his characteristic symbols. Thus in Jonson's "HYMENÆI, or the Solemnities of Masque and Barriers at a Marriage," there is this stage-direction. "On the other hand entered HYMEN the god of marriage, in a SAFFRON-COLOURED robe, his undervestures white, his sockes yellow, a yellow veile of silke on his left arme, his head crowned with roses and marjoram, in his right hand a TORCH." WORKS, edit. 1616. MASQUES, p. 912. See also "The Description of the Masque with the Nuptiall Songs, At the Lord Vicount Hadington's Marriage at court on the throvvetuesday at night, 1608." Ibid. p. 939. We have the same representation of HYMEN in an Epithalamium, the usual indispensable accompaniment of a wedding, and often a part of the nuptial mask, in the POETICALL MISCELLANIES of Phineas Fletcher, Cambr. 1613. 4to. p. 58.

See where he goes how all the troop he cheereth,
 Clad with a SAFFRON coat, in's hand a light.

And in Spenser's EPITHALAMION, where HYMEN'S MASK is also mentioned. st. ii.

—— Hymen is awake,
 And long since ready, forth his MASKE to moue,
 With his bright TEADE, that flames with many a flake.

See also Beaumont and Fletcher's PHILASTER, A. v. S. i. vol. i. p. 158. 159. edit. ut sup.

—— I'll provide a MASQUE shall make
 Your HYMEN turn his SAFFRON into a fullen coat.

And HYMEN'S MASK, in the beginning of the Two NOBLE KINSMEN of Fletcher, A. i. S. i. p. 5. vol. x. And our author's EL. v. 107.

127. *And pomp, and feast, and revelry. &c.*] See Note on SAMS. AGON. v. 449.

131. See Note on PARAD. REG. iv. 343.

132. *If Jonson's learned sock be on.*] This expression occurs in Jonson's commendatory verses, prefixed to the first folio edition of Shakespeare's plays in 1623.

—— Or when thy socks were on.

Or

Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

And ever against eating cares,
Lap me in soft Lydian airs
Married to immortal verse;
Such as the meeting soul may pierce,

135

134. *Or sweetest Shakespeare, fancy's child,
Warble his native wood-notes wild.*] Mr. Bowle adds to the obvious parallel from Shakespeare, "This CHILD OF FANCY; "that Armado hight;" the following line from JUL. CES. A. V. S. iii.

Oh hateful Error, Melancholy's CHILD!

There is good reason to suppose, that Milton threw many additions and corrections into the THEATRUM POETARUM, a book published by his nephew Edward Philips, in 1675. It contains criticisms far above the taste of that period: Among these is the following judgement on Shakespeare, which was not then, I believe, the general opinion, and which perfectly coincides both with the sentiment and words of the text. "In tragedy, never any expressed a "more lofty and tragic height, never any represented nature more "purely to the life: and where the polishments of art are most "wanting, as probably his learning was not extraordinary, he "pleases with a certain WILD and NATIVE elegance, &c." *Mob. POETS*, p. 194.

134. Milton shews his judgement here, in celebrating Shakespeare's *Comedies*, rather than his *Tragedies*. For models of the latter, he refers us rightly, in his *PENSEROSO*, to the Grecian scene, v. 97. H.

136. *Lap me in soft Lydian airs.*] An acute critic, Dr. Pemberton, on LEONIDAS, considers the uncertain mixture of iambic and trochaic verses, of which we have here an example, as a blemish in our poet's versification. I own, I think this mixture has a good effect in the passage before us, and in many others. As in *IL PENSEROSO*, v. 143.

That at her flowery work doth sing.

Which is an iambic verse, changing to trochaic in the next line,

And the waters murmuring.

Again,

There let the pealing organ blow
To the full-voic'd quire below.

Dr. J. WARTON.

In

In notes, with many a winding bout
 Of linked sweetness long drawn out, 140
 With wanton heed and giddy cunning;
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony;

137. *Married to immortal verse.*] So in Browne's BRITANNIA'S PASTORALS, of a shepherd, B. i. S. v. p. 93.

MARRYING his sweet noates with their siluer sound.

And in our author's Poem AT A SOLEMN MUSICK, v. 1.

Blest pair of Syrens, pledges of heaven's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 WED your divine sounds, &c.

And Sylvester, of the birds in Paradise, DU BART. p. 172. edit. fol. 1621.

MARRYING their sweet notes to the angels layes.

Again, of the birds, p. 105. ut supr.

To MARRIE myne immortal layes to theirs.

Philips, Milton's nephew, says in the Preface to his THEATRUM POETARUM, that "the LYDIAN mood is now most in request." See Note on v. 134. In the same metaphorical sense, Shakespeare uses MARRIED, to express the closest union. TROIL. CR. A. i. S. iii.

The Unity and MARRIED calm of states.

And he has MARRIED Lineaments, for harmony of features, in ROM. AND JULIET.

142. *The melting voice through mazes running,*

Untwisting all the chains that tie

The hidden soul of harmony.] Mr. Malone thinks that Milton has here copied Marston's comedy, WHAT YOU WILL, 1607. SUPPL. Shakesp. vol. i. 588.

Cannot your trembling wires throw a chain
 Of powerful rapture bout our mazed sense?

But the poet is not displaying the effect of music on the senses, but of a skilful musician on music. Milton's meaning, is not, that the senses are *in chained* or *amazed* by music, but that, as the voice of the singer runs through the manifold *mazes* or intricacies of sound, all the *chains* are *untwisted* which imprison and entangle the *hidden soul*, the essence or perfection, of HARMONY. In common sense, let music be made to shew all, even her most HIDDEN, powers.

That Orpheus self may heave his head 145
 From golden slumber on a bed
 Of heap'd Elysian flowers, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half regain'd Eurydice. 150

These delights if thou canst give,
 Mirth, with thee I mean to live.

146. *From golden slumber on a bed
 Of heap'd Elysian flowers.—*] So in PARAD. L. iii. 358.

—The river of bliss, through midst of heaven,
 Rowles o'er ELYSIAN FLOWERS her amber stream.

Milton's florid style has this distinction from that of most other poets, that it is marked with a degree of dignity.

IL PENNEROSO.

HENCE, vain deluding joys,
The brood of folly without father bred,
How little you bested,

Or fill the fixed mind with all your toys ?
Dwell in some idle brain,

5

And fancies fond with gaudy shapes possess,
As thick and numberless

As the gay motes that people the sun-beams ;

V. 1. *Hence, vain deluding joys, &c.*] Mr. Bowle observes, that the opening of this poem is formed from a distich in Sylvester, the translator of Du Bartas, WORKES, edit. fol. 1621, p. 1084.

Hence, hence, false pleasures, momentary joys,
Mocke us no more, with your illuding toys !

5. This imagery is immediately from Sylvester's Cave of Sleep in DU BARTAS, p. 316. edit. fol. 1621. [See Note on L'ALLEGRE. v. 10.] He there mentions *Morpheus*, and speaks of his "*fantastick swarms of Dreames that hovered,*" and swarms of dreams

Green, red, and yellow, tawny, black and blew.

And these resemble,

Th' unnumbered moats which in the sun do play.

And these dreams, from their various colours, are afterwards called the "*GAWDY swarme of dreames.*" Hence Milton's *fancies fond, gaudy shaper, numberless gay motes in the sun-beams*, and the *hovering* dreams of *Morpheus*.

8. *As the gay motes that people the sun-beams.*] I have formerly observed, that this line is from Chaucer, WIFE OF B. T. v. 868.

Or likest hovering dreams

The fickle pensioners of Morpheus train. 10
But hail thou Goddeſs, ſage and holy,

As thick as motes in the ſunne-beams.'

As probably from Drayton, *MUS. ELYS. NYMPH. vi. vol. iv. p. 1494.* edit. ut ſupr.

As thick as ye diſcerne the atoms in the beams.

But it was now a common illuſtration. Randolph's *POEMS*, edit. 1640. p. 97.

To numbers that the ſtars outrun,
And all the atoms in the ſun.

Mr. Bowle adds the following parallel, from Caxton's *GOLDEN LEGEND*, in the *LYF* of S. MYCHEL, edit. 1483. fol. 306. b. "This ayer alſo is full of devils and of wycked ſpyrytes, as the "SONNE-BEMES ben FULL of ſmale MOTES." To which he ſubjoins a paſſage from Pulci's *MORG. C. xxv. ſt. 137.*

Sappi che tutto queſto aere e denſo
Di ſpiriti.—

Syſteſter certainly ſuggeſted the idea. Compare Note on *PAR. REG. ii. 121.*

9. — *Hovering dreams*

The fickle pensioners of Morpheus train.] *FICKLE* is *transitory, perpetually ſhifting, &c.* As it is uſed in Shakeſpeare, *SONN. cxxvi.*

O thou, my lovely Boy, who in thy power
Doſt hold Time's *FICKLE* glaſs.—

Time's glaſs is *FICKLE*, becauſe its contents are always ſtealing away. *PENSIONERS* became a common appellation in our poetry, for train, attendants, retinue, &c. As in the *MIDS. N. DR. A. ii. S. i.* Of the faery queen.

The cowſlips tall her *PENSIONERS* be.

This was in conſequence of queen Elizabeth's fashionable eſta- bliſhment of a band of military courtiers by that name. They were ſome of the handſomeſt and tallſt young men, of the beſt families and fortune, that could be found. Hence, ſays Quickly, in the *MERRY WIVES, A. ii. S. ii.* "And yet there has been "earls, nay, which is more, *PENSIONERS.*" They gave the mode in dreſs and diverſions. They accompanied the Queen in her progreſs to Cambridge, where they held torches at a play on a Sunday in King's college Chapel.

11. — *Sage and holy.*] Melancholy is called *ſage*, as Night was termed by the Greeks *Εὐφρόνη*, and for the like reaſon; both

Hail divinest Melancholy,
 Whose faintly visage is too bright
 To hit the sense of human sight,
 And therefore to our weaker view 15
 O'erlaid with black, staid wisdom's hue ;

both being favourable to wisdom and contemplation. “ Τὴν
 “ ὕλην προσεῖπον ΕΥΦΡΟΝΗΝ, μέγα πρὸς εὖρειν τῶν ζητημένων καὶ σκέ-
 “ ψιν ἡγούμενοι τὴν ἡσυχίαν καὶ τὸ ἀπερίσπαστον.” Plutarch. ΠΕΡΙ
 ΠΟΛΥΠΡΑΓΜ. ΟΡΡ. ii. p. 521. fol. Francof. 1599. H.

See also Marston's SCOURGE of VILLANIE, ut sup. Lib. i.
 PROEM.

Thou nursing mother of fair *wisdom's lore*,
 Ingenuous MELANCHOLY.——

See Note on L'ALLEG. V. 1.

12. *Hail divinest Melancholy, &c.*] Milton, says Mr. Bowle, has here some traces of Albert Durer's MELANCHOLIA. Particularly in the BLACK VISAGE, the LOOKS COMMERCING WITH THE SKIES, and the STOLE DRAWN OVER her DECENT SHOULDERS. The painter, he adds, gave her wings, which the poet has transferred to CONTEMPLATION, v. 52. I think it is highly probable, that Milton had this personification in his eye: and by making two figures out of one, and by giving Melancholy a kindred companion, to whom wings may be properly attributed, and who is distantly implied in Durer's idea, he has removed the violence, and cleared the obscurity, of the allegory, preserving at the same time the whole of the original conception. Mr. Steevens subjoins, “ Mr. Bowle might have added, that in Durer's design, “ a winged Cherub, perhaps designed for Contemplation, is the “ satellite of Melancholy. All transfer of plumage was therefore “ needless. The poet indeed has taken the wings from his God- “ des, and I think, with judgement: for although Contemplation “ is excursive, Melancholy is attached to its object.”

16. *O'erlaid with black, staid wisdom's hue.*] Her countenance appears dark to the grossness of human vision, although in reality of excessive lustre. The *bright visage* was therefore OVERLAID with black, according to its visible appearance, by Durer in his portrait of Melancholy. It is the same general idea in PARAD. L. iii. 377.

——But when thou shad'st

The full blaze of thy beams, and through a cloud
 Drawn round about thee, &c.——

But this imagery is there extended and enriched with new sublimity: for God even thus concealed, adds the poet, dazzles heaven,

Black, but such as in esteem
 Prince Memnon's sister might beseem,
 Or that starr'd Ethiop queen that strove
 To set her beauty's praise above 20
 The Sea-Nymphs, and their pow'rs offended :
 Yet thou art higher far descended ;
 Thee bright-hair'd Vesta, long of yore,
 To solitary Saturn bore ;
 His daughter she, in Saturn's reign, 25

ven, and forces the most exalted Seraphim to retire, and cover their eyes with both their wings. And God is said to dwell "in UNAPPROACHED LIGHT," *ibid.* iii. 4. Which, as Mr. Steevens observes, is literally from his favourite Euripides, PHOENISS. edit. Musgr. v. 837. "Φέγειν αἰθέρος εἰς ABATON ΦΩΣ γίναν." As likely, from St. Paul to TIM. i. vi. 16. "Dwelling in the light which no man can APPROACH." See also our author, OF REFORMAT. "Thou therefore that fittest in light and glory UNAPPROACHABLE." PR. W. i. 28.

19. *Or that starr'd Ethiop queen, &c.*] Cassiope, as we learn from Apollodorus, was the wife of Cepheus king of Ethiopia. She boasted herself to be more beautiful than the Nereids, and challenged them to a tryal ; who in revenge persuaded Neptune to send a prodigious whale into Ethiopia. To appease them, she was directed to expose her daughter Andromeda to the monster : but Perseus delivered Andromeda of whom he was enamoured, and transported Cassiope into heaven, where she became a constellation. BIBL. ii. C. iv. §. iii. Hence she is called *that starred* Ethiop queen. See Aratus, PHAENOM. v. 189. seq. But Milton seems to have been struck with an old Gothic print of the constellations, which I have seen in early editions of the Astronomers, where this queen is represented with a black body marked with white stars.

25. Mr. Bowle thinks, that this genealogy, but without the poetry, is from Gower's Song, in PERICLES PRINCE OF TYRE. More especially as the verses immediately follow those quoted from the same Song, L'ALLEG. v. 25. See edit. Malone, SUPPL. Sh. vol. ii. 7.

With whom the father liking took,
 And her to incest did provoke, &c.

Such mixture was not held a stain :
Oft in glimmering bow'rs and glades
He met her, and in secret shades
Of woody Ida's inmost grove,
Whilst yet there was no fear of Jove.

30

Come penfive Nun, devout and pure,
Sober, stedfast, and demure,
All in a robe of darkeſt grain,
Flowing with majestic train,
And ſable ſtole of Cyprus lawn,

35

The meaning of Milton's allegory is, that Melancholy is the daughter of Genius, which is typified by the *bright-haired* goddess of the eternal fire. Saturn, the father, is the god of *Saturnine* dispositions, of penſive and gloomy minds.

26. *Such mixture, &c.*] Much in the ſame ſtrain, in his *DIVORCE*, B. ii. c. iv. " If at pleaſure you can diſpenſe with golden " poetick ages of ſuch pleaſing licence, as in the fabled reign of " old Saturn, &c." PR. W. i. 290. And Warner, of Uranus marrying his ſiſter Veſta, ALB. ENGL. B. i. ch. i.

This tooke to wife, *not then forbid*, his ſiſter VESTA fayre.

30. Before Saturn was driven from his antient kingdom by his ſon Jupiter, nurſed on mount Ida.

32. *Sober, ſtedfaſt, and demure.*] Two of theſe epithets occur together, to expreſs chaſtity, in Skelton's PHILIP SPARROW, edit. 1736. p. 249.

Goodly maiſtres Jane,

SOBER, DEMURE, Diane !

35. *And ſable ſtole, &c.*] Here is a character and propriety in the uſe of the *STOLE*, which, in the poetical phraſeology of the preſent day, is not only perpetually miſapplied, but miſrepreſented. It was a veil which covered the head and ſhoulders ; and, as Mr. Bowle obſerves, was worn only by ſuch of the Roman matrons, as were diſtinguiſhed for the ſtrictneſs of their modeſty, He refers us to the *Le IMAGINI delle DONNE, di ENEA VICO. In Vinegia, 1557. p. 77. 4to.* See alſo Albert Durer's MELANCHOLIA, where this deſcription is exactly answered.

Ibid. — *Of Cyprus lawn.*] Undoubtedly CYPRUS is the true ſpelling. " *Quinque aurifrigia, quorum tria ſunt OPERE " CYPRENSI nobiliſſimo, et unum eſt de opere Anglicano.*" Lib. Anniv. BASILIC. VATICAN. apud Rubeum in Vit. Bonifacii viii. P. P. p. 345. See alſo Charpentier, SUPPL. GLOSS. Cang. tom.

Over thy decent shoulders drawn.
Come, but keep thy wonted state,

tom. i. col. 391. "Unum pluviale de canceo rubeo, cum auri-
"frigio de opere CYPRENSI." See LIFE of SIR T. POPE, p.
343. edit. 2. It is a thin transparent texture. So Shakespeare;
TWELFTH NIGHT, A. iii. S. i.

—A CYPRUS, not a bosom,
Hides my poor heart.—

And, what is more immediately to our purpose, in Autolycus's
Song in the WINT. TALE, we have black Cyprus. A. iv. S. iii.

Lawn as white as driven snow,
CYPRUS BLACK as c'er was crow.

And Donne, POEMS, edit. 4to. 1634. p. 135.

As men which through a CYPRES see
The rising sun, do think it two.

And, in Jonson's EPIGRAMS, lxxiii.

Your partie-per-pale picture, one half-drawn
In solemn CYPRUS, th' other cobweb lawn.

Dryden, by a most ridiculous misapprehension, in his translation
of the first Georgic, has "*shroud-like cypresses*," v. 25. Here says
Milbourne, "Did not Mr. D. think of that kind of Cypress used
"often for the scarfs and hatbands at funerals formerly, or for
"WIDOW'S VAILS?" The last sense seems to explain Milton.
See the PURITAN, Stage-direction, A. i. S. i. What has been
said, illustrates a passage in TWELFTH NIGHT, perhaps misunder-
stood, which also reflects light on our text. A. ii. S. iv.

Come away, come away, Death,
And in SAD CYPRESS let me be laid.

That is, in a shroud, not in a coffin of cypress-wood. See also
Drummond's Sonnets, Edingb. 1616. P. i. Sign. B.

While Cynthia, in purest CYPRES clad,
The Latmian shepherd in a trance descries.

36. — *Decent shoulders.*—] Not exposed, therefore *decent* ;
more especially, as so covered. There is an old treatise on
"Naked Breasts and Shoulders," to which Baxter wrote a Pre-
face.

37. *Come, but keep thy wonted state,
With even step, and musing gate.*] So Drayton, evidently
one of Milton's favourites, in the MUSES ELYSIUM, Nymph.
vii. vol. iv. p. 1466.

—So goddess-like a gate,
Each step so full of majesty and state.

And

With even step, and musing gate;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes:

40

And Jonson in CYNTHIA'S REVELS, A. v. S. vi.

Seated in thy silver chaire,

STATE in WONTED manner KEEP.

It may be observed, that to KEEP STATE seems to have been antiently a familiar phrase and combination. As in ALBUMAZAR, 1614. Reed's OLD PL. vii. 239.

They come, KEEP STATE, KEEP STATE, or all's discover'd. Again, in B. and Fletcher's WILD-GOOSE CHASE, A. v. S. vi. vol. v. p. 259.

What a STATE she KEEPS! How far off they sit from her!

Jonson in his verses to Selden, "The Monarch of Letters," UNDERW. vol. vi. 366.

I first salute thee so, and gratulate

With that thy stile, and KEEPING of thy STATE.

In MACBETH, A. iii. S. iv. "Our hostess KEEPS her STATE." Where, in the passage from Hollinshed cited by Mr. Steevens, in which the king is said to cause the queen to *kepe* the *estate*, we are to understand, *not to quit her throne or chair under the canopy*, while the king walked about. See Note on ARCAD. v. 81.

Jonson has "But *kept* an EVEN *gait*." vol. vii. 32.

40. *Thy rapt soul sitting in thine eyes.*] Thy RAVISHED soul. So in COMUS, v. 794. "Kindle my RAPT spirits." And in many other passages of our author. Browne, in his PASTORALS, has RAPE, a verb, often. And Drayton, ECL. v. vol. iv. p. 1407.

To RAPE the field with touches of his string.

Jonson has RAP. MASQUES, vol. v. p. 28.

And did so lately rap

From forth the mother's lap.

RAFT is sometimes, but less frequently, found in its literal sense. As in Drayton, LEGEND of P. Gaveston, vol. ii. p. 569.

Like sportfull Jove with his RAFT Phrygian page.

And in our author, PARAD. L. B. iii. 522.

RAFT in a chariot drawn by fiery steeds.

And in PARAD. REG. B. ii. 49.

— What accident

Hath RAFT him from us? —

There held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast :
 And join with thee calm Peace, and Quiet, 45
 Spare Fast, that oft with Gods doth diet,
 And hears the Muses in a ring
 Ay round about Jove's altar sing :
 And add to these retired Leisure,

Perhaps in the two following passages, if not in the preceding instance, from the *PARADISE LOST*, the literal and metaphorical senses are blended. B. xi. 706.

— Him the most High

RAPT in a balmy cloud with winged steeds,
 Did, as thou sawst, receive.—

And B. vii. 23.

Standing on earth, not RAPT above the pole.

As in Pope's *MESSIAH*, v. 7.

RAPT into future times the bard begun.

Compare Spenser, *F. Q.* iv. ix. 6.

That with the sweetnesse of her rare delight
 The prince half RAPT.—

And Berni, *ORL. INAM.* L. i. C. xxv. 42. "Rapito in paradiso."

41. *There held in holy passion still,
 Forget thyself to marble.—*] It is the same sort of petrification in our author's *EPITAPH* on Shakespeare.

There thou our fancy of itself bereaving,
 Dost make us MARBLE BY TOO MUCH CONCEIVING.

In both instances, excess of thought is the cause.

43. *With a sad leaden downward cast.*] Hence Gray's expressive phraseology, of the same personage, *HYMN TO ADVERSITY*.

With leaden eye that loves the ground.

47. *And hears the Muses in a ring*

Ay round about Jove's altar sing.] From the Greek poets. He had given almost the same mythology before, in one of his *Prolusions*. "Hinc quoque Musarum, circa Jovis altaria dies noctesque saltantium, ab ultima rerum origine increbuit fabula." *PROSEWORKS*, ii, 588.

That in trim gardens takes his pleasure : 50
 But first, and chiefest, with thee bring,
 Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,
 The Cherub Contemplation ;

So also the learned and elegant L. Gyraldus, to the Muses, OPP,
 vol. ii. p. 925. edit. Lugd. Bat. 1696. fol.

Et Jovis ad folium dulce movetis ebur]

50. See Note on PARAD. REG. ii. 295.

52. *Him that yon soars on golden wing,
 Guiding the fiery-wheeled throne,*

The Cherub Contemplation.] By contemplation, is here meant that stretch of thought, by which the mind ascends "To the first good, first perfect, and first fair;" and is therefore very properly said to *soar on golden wing, guiding the fiery-wheeled throne*; that is, to take a high and glorious flight, carrying bright ideas of deity along with it. But the whole imagery alludes to the cherubic forms that conveyed the *fiery-wheeled car* in Ezekiel, x. 2. seq. See also Milton himself, PAR. L. vi. 750. So that nothing can be greater or juster than this idea of DIVINE CONTEMPLATION. *Contemplation*, of a more sedate turn, and intent only on human things, is more fitly described, as by Spenser, under the figure of an *old man*; time and experience qualifying men best for this office. Spenser might then be right in his imagery; and yet Milton might be right in his, without being supposed to ramble after some *fanciful Italian*. H.

I cannot agree with Doctor-Newton, that this representation of Contemplation has the gaiety of a Cupid. I know not that Cupid is ever feigned to *soar on golden wing* amid the brightness of the empyreum; nor that a cherub is an infantine angel, except in the ideas of a dauber for a country-church. To say nothing, that gaiety cannot very properly belong to the notion of a being, who is "guiding the fiery-wheeled throne." Shakespeare has indeed given us the vulgar Cherub, in K. HENR. viii. A. i. S. i.

—Their dwarfish pages were

As Cherubims, all gilt.—

But that Milton's uniform conception of this species of angel was very different, appears from various passages of the PARADISE LOST. Satan calls Beelzebub "fallen Cherub," B. i. 57. Cherub and Seraph, part of the rebel warrior-angels, are "rolling in the flood with scatter'd arms and ensigns." Ibid. 324. Again, "Millions of FLAMING swords are drawn from the THIGHS of MIGHTY Cherubim." B. i. 665. The cherub Zephon is a leader

And the mute Silence hift along, 55
 'Lefs Philomel will deign a fong,
 In her sweeteft, faddeft plight,
 Smoothing the rugged brow of night,
 While Cynthia checks her dragon yoke,
 Gently o'er th' accustom'd oak : 60
 Sweet bird, that fhunn'ft the noife of folly,
 Moft mufical, moft melancholy !
 Thee, chauntrefs, oft the woods among
 I woo, to hear thy even-fong ;
 And miffing thee, I walk unseen 65
 On the dry fmooth-shaven green,
 To behold the wandering moon,

of the RADIANT FILES of heaven ; and, in the figure of a graceful young man, "fevere in youthful beauty," rebukes Satan. B. v. 797. 845. "A cherubic watch, a cohort bright of watchful cherubim," is ftationed on the eastern verge of Paradife. B. xi. 120. 128. Other examples are obvious. As Milton's Satan is not a monfter with cloven feet, horns, and a tail, fo neither are his Cherubs Cupids.

Mr. Reed thinks that Milton is here indebted to Nabbes's *Mask MICROCOSMUS*, now recently published, Reed's *OLD PL.* vol. ix. p. 126.

Mount thy thoughts upon the WINGS
 Of CONTEMPLATION, and afpire, &c.

And it may be obferved, that Melancholy cloathed in black, is a perfonage in the fame *Mask*. Contemplation is perfonified in Fletcher's *PURP. ISL. C. ix. ft. 12.* "Still-mufing CONTEMPLATION." In English poetry, it is firft perfonified by Spenfer.

59. *While Cynthia checks her dragon yoke.*] To the paffages here produced by the commentators from Shakespeare, another fhould have been added, *MIDS. N. DR. A. iii. S. ix.*

FOR NIGHT'S swift DRAGONS cut the clouds full faft,

62. *Moft mufical, moft melancholy.*] I recommend this verfe as a motto for an Eolian harp.

L'ALLEGRO began with the morning or the day, and the lively falutations of the lark. IL PENSEROSO, with equal propriety, after a general exordium, opens with the night : with moonfhine, and the melancholy mufic of the nightingale.

Riding

Riding near her highest noon,
 Like one that had been led astray
 Through the heav'n's wide pathless way ; 70
 And oft, as if her head she bow'd,
 Stooping through a fleecy cloud.
 Oft on a plat of rising ground,
 I hear the far-off Curfeu sound,
 Over some wide-water'd shore, 75
 Swinging slow with fullen roar :
 Or if the air will not permit,
 Some still removed place will fit,

68. See Note on SAMs. AGON. v. 685.

78. *Some still removed place will fit.*] That is, "some quiet, "remote, or unfrequented, place will suit my purpose." REMOVED is the antient English participle passive for the Latin *Remote*. So Shakespeare, HAML. A. iv. S. iv. Of the Ghost.

— Look with what a courteous action
 It waves you to a more REMOVED ground.

Again, MIDS. N. DR. A. i. S. i.

From Athens is her house REMOV'D seven leagues.
 For so, *remote* is printed in the folios 1623, 1632, and 1683.
 Again, AS YOU LIKE IT, A. iii. S. ii. "Your accent is some-
 "thing finer than you could purchase in so REMOVED a dwelling."
 In Jonson, The FOXE. A. iii. S. vii.

Cannot we delude the eyes
 Of a few poore household spies ?
 Or his [fame's] easier eares beguile,
 Thus REMOVED, by our wile ?

And Jonson has, "REMOVED mysteries." Again, in the manuscript of the SPIRIT'S Prologue to COMUS.

— I was not sent to court your wonder
 With distant worlds, and strange REMOVED climes.

These instances will illustrate another passage in Shakespeare, which is also apposite to our text. MEAS. FOR MEAS. A. i. S. iv.

How I have ever lov'd the Life REMOV'D ;
 And held in idle price to haunt assemblies,
 Where youth, and cost, and witless bravery keeps.

Compare Shakespeare's SONN. xcvi. Shakespeare has somewhere REMOVEDNESS, for *solitude*.

Where

Where glowing embers through the room
 Teach light to counterfeit a gloom ;
 Far from all resort of mirth,
 Save the cricket on the hearth ;
 Or the belman's droufy charm,

80

80. *Where glowing embers through the room
 Teach light to counterfeit a gloom.*] I wonder that Statius's
 "pallet mala lucis imago," was never here applied. THEB. iv.
 424. Shakespeare has much the same image of a half-extinguished
 fire. MIDS. N. DR. A. v. S. ii. Oberon speaks.

Through this house give glimmering light
 By the dead and drowfy fire.

It is the same sort of subdued light in Spenser, F. Q. i. i. 14.

A little glooming light much like a shade.

82. *Save the cricket on the hearth.*] Shakespeare, the universal
 and accurate observer of real nature, was the first who introduced
 the crying of the cricket, and with the finest effect, into our
 poetry.

83. *Or the belman's droufy charm,
 To blefs the doors from nightly harm.*] A superstition, as
 Mr. Bowle observes, contained in these lines of Chaucer. CANT,
 T. v. 3479. edit. Tyrwh.

I crouche thee from elves and from wightes ;
 Therwith the night spel said he anon rightes,
 On foure halves of the hous aboute,
 And on the threswold of the dore withoute :
 Jesu Crist, and saint Benedight,
 Blisse this hous from every wicked wight.

See also Cartwright's ORDINARY, A. iii. S. i. WORKS, p. 36.
 1651.

Saint Francis, and saint Benedight !
 Bleffe this house from wicked wight ;
 From the night-mare, and the goblin
 That is hight Good-fellow Robin :
 Keep it, &c. —

Such are the nocturnal evils deprecated by Imogen, going to rest.
 CYMBELINE, A. ii. S. ii.

From fairies, and the TEMPTERS of the NIGHT,
 Guard me, beseech ye ! —

It is the same superstition in Shakespeare, where a nightly blef-
 sing for Windsor-castle is invoked, MERR. W. A. v. S. v.

— About,

To bless the doors from nightly harm.
 Or let my lamp at midnight hour, 85
 Be seen in some high lonely tow'r,
 Where I may oft out-watch the Bear,
 With thrice-great Hermes, or unsphere
 The spirit of Plato, to unfold
 What worlds, or what vast regions hold 90
 The immortal mind, that hath forsook
 Her mansion in this fleshly nook:
 And of those Demons that are found

—— About, about,
 Search Windsor-castle, elves, within and out:
 Strew good luck, ouches, on every sacred room, &c.

In Robert Herrick's *HESPERIDES*, there is a little poem called the *BELLMAN*, which contains this charm, p. 139. edit. 1647. It begins thus,

From noise of scare-fires rest ye free,
 From murder, *BENEDICITE* !
 From all mischances, that may fright
 Your pleasing slumbers in the night,
 Mercie secure ye all, and keep
 The goblin from ye while ye sleep, &c.

Antiently the watchman, which cried the hours, used these or the like benedictions.

85. *Or let my lamp at midnight hour,
 Be seen in some high lonely tow'r.*] The extraneous circumstance *be seen*, gives poetry to a passage, the simple sense of which is only, "Let me study at midnight by a lamp in a lofty tower." Hence a picture is created which strikes the imagination.

89. *The spirit of Plato.* —] This shews, what sort of *Contemplation* he was most fond of. Milton's imagination made him as much a mystic, as his good sense would give leave. H.

91. See Note on *PAR. REG.* iv. 598.

93. See Note on *PAR. REG.* ii. 121.

97. *Sometime let gorgeous Tragedy*

In scepter'd pall come sweeping by.] By *scepter'd pall*, Doctor Newton understands the *PALLA HONESTA* of Horace, *ART. POET.* 278.

Post hunc personæ, *PALLÆQUE* repertor *HONESTÆ*,
Æschylus. —

But

In fire, air, flood, or under ground,
 Whose power hath a true consent
 With planet, or with element.
 Sometime let gorgeous tragedy
 In scepter'd pall come sweeping by,

95

But Horace, I humbly apprehend, only means, that Æschylus introduced masks and better dresses. *PALLA HONESTA* is simply a *decent robe*. Milton means something more. By cloathing Tragedy in her SCEPTERED Pall, he intended specifically to point out REGAL STORIES the proper arguments of the higher drama. And this more expressly appears, from the subjects immediately mentioned in the subsequent couplet. Our author has also personified Tragedy, in the same meaning, where he gives her a bloody scepter, implying the distresses of kings, *EL. i. 37.*

Sive CRUENTATUM furiosa Tragedia SCEPTRUM
 Quassat, et effusis crinibus ora rotat.

He then illustrates or exemplifies his personification.

Seu mœret PELOPEA domus, seu nobilis ILI,
 Seu luit incestos AULA CREONTIS AVOS.

These four Latin verses form the context now before us.

Sometime let gorgeous Tragedy
 In scepter'd pall come sweeping by;
 Presenting Thebes, or Pelops' line,
 Or the Tale of Troy divine.

In *PARADISE REGAINED*, he particularises the *lofty grave tragedians* of Athens. *B. iv. 266.* And these are they, who display the vicissitudes of human life by examples of GREAT MISFORTUNE,

HIGH actions and HIGH passions best describing.

To sum up all of what our author has said on this subject in the *TRACTATE OF EDUCATION*, where he is speaking of heroic and tragic poetry, he recommends "Attic Tragedies of *STATELIEST* " and most REGAL argument." *Edit. 1673. p. 109.* It may be further observed, that Ovid, whom Milton in some of his prose pieces prefers to all the Roman poets besides, has also marked the true, at least original, province of tragedy, by giving her a Scepter. *AMOR. L. lii. ii. 13.*

Læva manus SCEPTRUM late REGALE tenebat.

Shakespeare has well expressed the regal drama, in the Prologue to *HENRY THE EIGHTH*, which he styles,

Sad, high, and working, full of STATE AND WOE,
 Such NOBLE scenes as draw the eye to flow.

And Sydney says, that tragedy "openeth the greatest wounds, and
 "sheweth

Presenting Thebes, or Pelops' line,
Or the tale of Troy divine ; 100

Or what (through rare) of later age
Ennobled hath the buskin'd stage.

But, O sad Virgin, that thy power
Might raise Musæus from his bower !
Or bid the soul of Orpheus sing 105

“ sheweth forth the vlcers that are couered with tissue.” DEF. POES. p. 504. ARCAD. edit. 1598.

I fear in this Note, I have been feebly, and perhaps unnecessarily, attempting to explain Horace's Art of Poetry, after Mr. Colman's masterly Commentary : in which, that valuable remain of antient dramatic criticism is placed in a new light, and recalled to its proper and primary point of view.

100. — *Though rare.* —] Just glancing at Shakespeare. H.

102. Drayton calls a song on Sir Bevis, “ a BUSKIN'D straine,” but not in Milton's literal sense of *cothurnatus*, POLYOLB. S. ii. vol. ii. p. 693.

104. *Might raise Musæus from his bower,*

Or bid the soul of Orpheus sing, &c.] Museus and Orpheus are mentioned together in Plato's REPUBLIC, as two of the genuine Greek poets. Edit. Serran. vol. ii. 364. E. To Orpheus or his harp our author has frequent allusions. The harp is mentioned twice in the two poems with which we are at present concerned. In the TRACTATE ON EDUCATION, p. 102. ut supr. “ Melodious “ sounds on every side, that the HARP of Orpheus was not more charming.” And, to omit other instances, in PARADISE LOST, B. iii. 17.

With other notes than to th' ORPHEAN LYRE
I sung, of Chaos and eternal night.

But I must not here pass over the Preface to Philips's THEATRUM POETARUM, already cited, in which are more manifest marks of Milton's hand, than in the book itself. “ Education is that HARP “ of ORPHEUS, &c.” p. 3.

105. *Orpheus sing, &c.]* See Note on AD PATR. v. 22. May, a poet of more learning than genius, who wrote a few years before Milton, has described excellent music by an allusion to the same particular circumstance in the story of Orpheus, EDW. THE SECOND, st. 624. p. 156. edit. 1629.

And melodie, such as at Pluto's gate
Once Orpheus play'd.—

Such notes, as warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what love did seek !
 Or call up him that left half told
 The story of Cambuscan bold,
 Of Camball, and of Algarfise,
 And who had Canace to wife,
 That own'd the virtuous ring and glass ;
 And of the wondrous horse of brass,

110

And also Browne, of Spenser, BRIT. PAST. B. ii. S. i. p. 26.
 edit. 1613.

He sung the heroicke knights of fairy land
 In lines so eloquent, of such command ;
 That had the Thracian plaid but half so well,
 He had not left Eurydice in hell.

And Milton repeats the illustration, L'ALLEGRO. v. 148.

106. *Such notes, as warbled to the string*

Drew iron tears down Pluto's cheek.] When Handel's L'ALLEGRO and IL PENSEROSO were exhibited at Birmingham a few years ago, this passage, for obvious reasons, was more applauded than any in the whole performance. In Spenser we find "iron eyes," F. Q. v. x. 28.

That any IRON EYES to see it would agrize.

109. *Or call up him that left half-told*

The story of Cambuscan bold, &c.] Hence it appears, that Milton, among Chaucer's pieces, was most struck with his SQUIER'S Tale. It best suited our author's predilection for romantic poetry. Chaucer is here ranked with the sublime poets : his comic vein is forgotten and overlooked. See HIST. ENGL. POETR. i. 398.

113. *And of the virtuous ring and glass.*] So Boiardo, ORL. INAM. L. i. C. xiv. st. 49. Of Angelica's magic ring.

In bocca avea quell ANEL VIRTUOSO.

And in the FAERIE QUEENE, a sword tempered by Merlin is called "the VERTUOUS steele," B. ii. viii. 22. And the Palmer has a "VERTUOUS staffe," ii. xii. 86.

114. *And of the wondrous horse of brass.*] Among the manuscripts at Oriel college in Oxford, is an old Latin treatise entitled, FABULA DE ÆNEO CABALLO. Here I imagined I had discovered the origin of Chaucer's SQUIER'S Tale, so replete with marvellous imagery,

On which the Tartar king did ride ;
And if aught else great bards beside
In sage and solemn tunes have sung,
Of turneys and of trophies hung,

115

imagery, and evidently an Arabian fiction of the middle ages. But I was disappointed ; for on examination, it appeared to have not even a distant connection with Chaucer's story. I mention this, that others, on seeing such a title in the Catalogue, might not be flattered with the same specious expectations of so curious a discovery, and misled like myself by a fruitless inquiry.

116. *And if aught else great bards beside, &c.*] From Chaucer, the father of English poetry, and who is here distinguished by a story remarkable for the wildness of its invention, our author seems to make a very pertinent and natural transition to Spenser ; whose *FAERIE QUEENE*, although it externally professes to treat of tournaments and the trophies of knightly valour, of fictitious forests, and terrific enchantments, is yet allegorical, and contains a remote meaning concealed under the veil of a fabulous action, and of a typical narrative, which is not immediately perceived. Spenser sings in *sage and solemn tunes*, with respect to his morality, and the dignity of his stanza. In the mean time it is to be remembered, that there were other *great bards*, and of the romantic class, who sung in such tunes, and who *mean more than meets the ear*. Both Tasso and Ariosto pretend to an allegorical and mysterious meaning. And Tasso's enchanted forest, the most conspicuous fiction of the kind, might have been here intended.

Berni allows, that his incantations, giants, magic gardens, monsters, and other romantic imageries, may amuse the ignorant : but that the intelligent have more penetration. ORL. INAM. L. i. C. xxvi.

Ma voi, ch' avete gl' intelletti fani,
Mirate la DOTTRINA che s'ASCONDE,
Sotte queste coperte alte e profonde.

One is surpris'd, that Milton should have delighted in romances. The images of feudal and royal life which those books afford, agreed not at all with his system. A passage should here be cited from our author's *APOLOGY* for *SMECTYMNUUS*. "I may tell you whither
" my younger feet wandered : I betook me among those lofty fa-
" bles and romances, which recount in *SOLEMN CANTOS* the deeds
" of knighthood, &c." PROSE WORKS, i. 11.

118. — *Of trophies hung.*] So in *SAMSON AGONISTES*, v. 1738.

With all his *TROPHIES HUNG*, and acts enroll'd
In copious legend, &c.—

Of forests, and enchantments drear,
Where more is meant than meets the ear.

120

Thus night oft fee me in thy pale career,
Till civil-suited morn appear,

119. *Of forests and enchantments drear.*] Mr Bowle here cites the title of a chapter in *Perceforest*, “*Comment le rois d’Angle-terre entra en la forest, et des enchantements quil y trouua.*” vol. i. C. xxiv. f. 27. He adds other notices of enchanted forests, from *COMEDIAS de Cervantes*, T. i. 121. And *BATALLA DE RONCESVALLES*, C. 31. ft. ult. There are fine strokes of imagination in *Lucan’s* enchanted grove. In *Boyardo’s ORLANDO*, the forest of Arden is the scene of many of *Merlin’s* enchantments.

120. *Where more is meant than meets the ear.*] Mr. Bowle refers to *Seneca*, *EPIST.* 114. “*In quibus plus intelligendum est quam audiendum.*”

121. *Thus night oft see me in thy pale career.*] Hitherto we have seen the NIGHT of the melancholy man. Here his DAY commences. Accordingly, this second part or division of the poem is ushered in with a long verse.

122. *Till civil-suited morn appear.*] Plainly from *Shakespeare*, as *Doctor Newton* and *Mr. Bowle* have separately observed. *ROM. JUL.* A. iii. S. iv.

Come, CIVIL night,
Thou sober-SUITED matron, all in black.

Where CIVIL is grave, decent, solemn. As in *TWELFTH NIGHT*, A. iii. S. iv.

Where is *Malvolio*?—he is *sad* and CIVIL.

And in *AS YOU LIKE IT*, A. iii. S. ii.

Tongues I’ll hang on every tree,
That shall CIVIL sayings show;
Some how brief the life of man
Runs his erring pilgrimage, &c.

Where *civil* is not opposed to *solitary*. Again, in *SECOND P. K.* *HENRY IV.* Av. iv. S. i.

—You, lord archbishop,
Whose see is by a CIVIL peace maintain’d.

And in other places of *Shakespeare*. An use of CIVIL in *B.* and *Fletcher*, where it is applied to the colour of drefs, is still more illustrative of the text. *WOMAN’S PRIZE*, A. iii. S. iii. vol. viii. p. 221.

That fourteen yard of fatten give my woman,
I do not like the colour, ’tis too CIVIL.

Not

Not trickt and frount as she was wont
 With the Attic boy to hunt,
 But kercheft in a comely cloud, 125
 While rocking winds are piping loud,
 Or usher'd with a shower still,
 When the gulf hath blown his fill,
 Ending on the ruffling leaves,
 With minute drops from off the eaves. 130

123. *Not trickt and frount as she was wont, &c.*] The meaning of FROUNCE, which seems most commonly to signify an excessive or affected dressing of the hair, may be perhaps more fully illustrated from Drayton, *MUS. ELYS. NYMPH. ii. vol. iv. p. 146.*

With dressing, braiding, FROWNCING, flowing,
 All your jewels on me pouring.

And from Spenser, *F. Q. i. iv. 14.*

Some FROUNCE their curled haire in courtly guise,
 Some prancke their ruffles.—

It is from the French FRONCE, to curl.

126. *While rocking winds are piping loud.*] So Shakespeare, yet not not in so absolute a sense. *MIDS. N. DR. A. i. S. i.*

Therefore the winds PIPING to us in vain.

127. Doctor Johnson, from this to the hundred and fifty fourth verse inclusively; thus abridges our author's ideas. "When the morning comes, a morning gloomy with rain and wind, he walks into the dark trackless woods, falls asleep by some murmuring water, and with melancholy enthusiasm, expects some dream of prognostication, or some music played by aerial performers." Never were fine imagery and fine imagination so marred, mutilated, and impoverished, by a cold, unfeeling, and imperfect representation! To say nothing, that he confounds two descriptions.

130. *With minute drops.*] A natural little circumstance calculated to impress a pleasing melancholy; and which reminds one of a similar image in a poet that abounds in natural little circumstances. Speaking of a gentle Spring-Shower, "'Tis scarce to patter heard," says Thomson, *SEAS. SPRING, ver. 176.*

Dr. J. WARTON.

He means, by MINUTE drops from off the eaves, not small drops, but MINUTE-drops, such as drop at intervals, by Minutes, for the shower was now over: as we say, Minute-guns; and Minute-bells. In *L'ALLEGRO*, the lark bade good-morrow at the poet's window, through sweet-briers, honeysuckles, and vines, spreading,

And when the sun begins to fling
 His flaring beams, me, Goddess, bring
 To arched walks of twilight groves,
 And shadows brown that Sylvan loves,
 Of pine, or monumental oak,
 Where the rude ax with heaved stroke

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spreading, as we have seen, over the walls of the house. Now, their leaves are dropping wet with a morning-shower.

131. *And when the sun begins to fling
 His flaring beams.*—] So Drayton, *NYMPHID.* vol. i. p. 1449.

When Phebus with a face of mirth
 Had FLONG abroad his BEAMES.

Our author, in his book OF REFORMATION, of gospel truth.
 “In a FLARING tire bespeckled her with all the gawdy allure-
 “ments of a whore.” PR. W. vol. i. 9.

133. *To arched walks of twilight groves,
 And shadows brown that Sylvan loves.*] Thus in Browne’s
BRITANNIA’S PASTORALS, now in high reputation, B. ii. S. iv.
 p. 104.

Now wanders Pan the ARCHED groves and hills,
 Where fayeries often danc’d.—

Again, *ibid.* S. ii. p. 44.

Downe through the ARCHED wood the shepherds wend.
 In *COMUS*, in the manuscript, v. 181.

In the blind alleys of this ARCHED wood.

In *PARADISE REGAINED*, B. ii. 293.

— Enter’d soon the shade

HIGH-ROOFT, and walks beneath, and alleys BROWN,

In *PARADISE LOST*, B. i. 304.

— Where the Etrurian shades

High OVERARCH’D embowr.—

Ibid. B. ix. 1107.

— A pillar’d shade,

High OVERARCH’D.

Here, by the way, is accidentally bishop Warburton’s ingenious but false idea of the Saracen architecture. Compare also B. iv. 705.

— In shadier bower

More sacred and sequester’d, though but feign’d,

Pan or SYLVANUS never slept.—

Was

Was never heard the Nymphs to daunt,
Or fright them from their hallow'd haunt.
There in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye,
While the bee with honied thie,

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141. *Hide me from day's garish eye.*] So in PARAD. L. B. v. 171.

Thou sun, of this great world both EYE and soul.

And Spenser, F. Q. i. iii. 4.

As the great EYE of heaven shyned bright.

But to come more closely to the text. In SONN. i. 5.

Thy liquid notes that close the EYE of DAY.

Again, COMUS, v. 978.

Where DAY never shuts his EYE.

Mr. Bowle adds these instances. Sylvester, p. 84. edit. ut supr.

— DAYE's glorious EYE.

The old play of LINGUA, A. v. S. vi.

— Heaven's bright sun, the DAYS most glorious EYE.

Browne, BRIT. PAST. B. i. S. i. p. 3.

Whilst that the DAYES sole EYE doth guild the seas.

And, in the Poems of sir J. Beaumont, p. 129. edit. 1629.

The sunn was onely framd to please the eye,

And onely therefore nam'd the EYE of heaven.

Ph. Fletcher, PURPL. ISL. C. vi. 18.

Heavens bright-burning EYE loses his blinded sight.

Drayton, MUS. ELYS. N. vi. vol. iv. p. 1490.

Vayl'd heaven's most glorious EYE.

Shakespeare, K. JOHN, A. iv. S. ii.

— With taper light

To seek the beauteous EYE of heaven to garnish,

Is wasteful and ridiculous excess.

And in Rich. ii. A. iii. S. ii.

— When the searching EYE of HEAVEN is hid.

To these, and others at hand from Sylvester, I will only add one from Gray,

Waves in the EYE of heaven her many-colour'd wings.

Compare LYCIDAS, v. 26. And see Malone's SUPPL. Sh. i. 595-

That

That at her flowery work doth sing,
 And the waters murmuring
 With such consort as they keep,
 Entice the dewy-feather'd sleep;
 And let some strange mysterious dream
 Wave at his wings in airy stream

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142. *While the bee with bonied thie, &c.*] See Note on SAMS. AGON. v. 1066. So Virgil, ECL. i. 56.

Hyblæis apibus florem depasta salicti,
 Sape levi SOMNUM suadebit inire SUSURRO.

On the hill Hymettus, the haunt of learning, the bee is made to invite to meditation, with great elegance and propriety, PARAD. REG. iv. 247.

There flowery hill Hymettus, with the sound
 Of bees industrious murmur, oft invites
 To STUDIOUS MUSING. —

142. 144. Compare Drayton's OWLE, vol. iv. p. 1292. ut sup.

See the small brookes as through the groves they travel,
 With the smooth cadence of their murmuring;
 Each bee with honie on her laden thye.

147. *And let some strange mysterious dream*

Wave at his wings in airy stream

Of lively portraiture display'd,

Softly on my eye-lids laid.] I do not exactly understand the

whole of the context. Is the Dream to wave at Sleep's wings? Doctor Newton will have *wave* to be a verb neuter: and very justly, as the passage now stands. But let us strike out *at*, and make *wave* active.

— Let some strange mysterious dream
 Wave his wings, in airy stream, &c.

“ Let some fantastic DREAM put the wings of SLEEP in motion,
 “ which shall be *displayed*, or expanded, in an *airy* or soft *stream*
 “ of visionary imagery, gently falling or settling on my eye-lids.”
 Or, *his* may refer to DREAM, and not to SLEEP, with much the same sense. In the mean time, supposing *lively* adverbial, as was now common, *displayed* will connect with *pourtaiture*, that is, “ *pourtaiture* lively displayed,” with this sense, “ Wave his wings, “ in an airy stream of rich pictures so *strongly displayed* in vision as “ to resemble real *Life*.” Or, if *lively* remain as an adjective, much in the same sense, *displayed* will signify *displaying* itself. On the whole, we must not here seek for precise meanings of parts, but acquiesce in a general idea resulting from the whole, which I think

is

Of lively portraiture display'd,
Softly on my eye-lids laid.
And as I wake, sweet music breathe
Above, about, or underneath,

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is sufficiently seen. The expression *on my eye-lids laid*, is from Shakespeare, *MIDS. N. DR. A. ii. S. i.*

The juice of it "on sleeping eye-lids laid."

In the same strain, Fletcher in the *FAITHFUL SHEPHERDESS A. ii. S. i. vol. iii. p. 126.*

— Sweetest slumbers

And soft silence, fall in numbers

On your eye-lids. —

And in the *TRAGEDY OF VALENTINIAN*, in an address to sleep. *A. v. S. ii. vol. iv. p. 353.*

On this afflicted prince fall like a cloud

In gentle showers. —

Nor must I forget an exquisite passage in *PARAD. L. B. iv. 614.*

— The timely dew of sleep

Now falling with soft slumbrous weight inclines

Our eye-lids. —

Where the language would insensibly lull us asleep, did not the imagery keep us awake. But for wildness, and perhaps force, of imagery, in expressing the approach of sleep, Shakespeare exceeds all. *MIDS. N. DR. A. iii. S. ii.*

Till o'er their brows death-counterfeiting sleep

With leaden legs and batty wings doth creep.

151. *And as I wake, sweet music breathe*

Above, about, and underneath.] This wonderful music, particularly the subterraneous, proceeding from an invisible cause, and whispered to the pious ear alone, by some guardian spirit, or the genius of the wood, was probably suggested to Milton's imagination by some of the machineries of the Masks under the contrivance of Inigo Jones. Hollinshed, describing a very curious device or spectacle presented before queen Elizabeth, insists particularly on the secret or mysterious music of some fictitious Nymphs, "which, he adds, surely had been a noble hearing, and the more melodious for the varietie [novelty] thereof, because it should come secretlie and strangellie out of the earth." *HIST. iii. f. 1297.* Perhaps the poet's whole idea was from one of these representations, in which the chief aim of the inventor was to surprise. Jonson, in a Masque called a *Particular Entertaynement of the Queene and Prince at Alitrope*, 1603, has this stage-direction. "To the

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"found

Sent by some Spirit to mortals good,
Or th' unseen Genius of the wood.

" sound of excellent soft musique, that was there concealed in the
" thicket, there came tripping up the lawne a beauly of faeries,"
&c. p. 871. edit. 1616. And the Satyre hearing it says,
Here, and there, and every where?
Some solemnities are nere,
That these CHANGES strike mine eare.

And Shakespeare drew from the same source, although the general idea is from Plutarch, ANTON. CLEOPATR. A. iv. S. iii. The soldiers are watching before the palace. "*Musick of hautboys under the stage.*—2 *Sold.* Peace, what noise? 1 *Sold.* List, List! Musick i'th' AIR. 3. *Sold.* Under the EARTH, &c." Sandys, in the Notes to his English Ovid, says, that " In the garden of the Tuilleries at Paris, by an artificial device UNDERGROUND invented " for musicke, I have known an echo repeat a Verse." Edit. Oxon. 1632. p. 103. Psyche in Apuleius, sleeping on a green and flowery bank near a romantic grove, is awakened by invisible fingers and unseen harps. AUR. ASIN. L. v. p. 87. b. edit. Beroald. By the way, the whole of this fiction in Apuleius, where Psyche wafted by the zephyrs into a delicious valley, sees a forest of huge trees, containing a superb palace richly constructed of ivory, gold and precious stones, in which a sumptuous banquet accompanied with music is most luxuriously displayed, no person in the mean time appearing, has been adopted by the Gothic romance writers. Rinaldo, in Tasso's Incharnted Forest, hears unseen harps and fingers. C. xvi. 67.

152. *Above, about, or underneath.*] This romantic passage has been imitated by an author of a strong imagination, an admirer and follower of our poet, Thomson, in SUMMER, first Edit. p. 39. The context is altered rather for the worse in the later editions.

And, frequent, in the middle watch of night,
Or, all day long, in desarts still, are heard,
Now here, now there, now wheeling in mid sky,
Around, or underneath, aerial sounds,
Sent from angelic harps, and voices join'd;
A happiness bestow'd by us alone,
On Contemplation, or the hallow'd ear
Of poet, swelling to seraphic strain.

Dr. J. WARTON.

Adam speaks, with transport, of the "*aereal music of cherubic songs, heard by night from the neighboring hills.*" PARAD. L. B. v. 547. See TEMPEST, A. i. S. ii.

Where should this music be, i' th' air, or TH' EARTH?
It sounds no more! —

— I hear it now above me.

But

But let my due feet never fail
To walk the studious cloysters pale,
And love the high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light: 160

156. Perhaps, "The studious cloyster's PALE." *Pale*, inclosure. Milton is fond of the *singular* number. In the next line follows as in apposition, "the high-embowed roof."

157. *And love the high-embowed roof.*] So the line should be printed, Highly-vaulted. EMEOWED is *arcuatus*, *arched*. It is the same word in COMUS, v. 1015.

Where the bow'd welkin flow doth bend.

See Gascoigne's JOCASTA, A. i. S. 2. fol. 78. a. edit. 1587.

The gilted roofes EMBOWD wyth curious worke.

That is, "*vaulted* with curious work." See more instances in OBSERV. F. Qu. ii. 134. And Sylvester, edit. 1605. p. 70. 246.

Old saint Paul's cathedral, from Hollar's valuable plates in Dugdale, appears to have been a most stately and venerable pattern of the Gothic style. Milton was educated at saint Paul's school, contiguous to the church; and thus became impressed with an early reverence for the solemnities of the antient ecclesiastical architecture, its vaults, shrines, iles, pillars, and painted glafs, rendered yet more awful by the accompaniment of the choral service. Does the present modern church convey these feelings? Certainly not. We justly admire and approve sir Christopher Wren's Grecian proportions. Truth and propriety gratify the judgment, but they do not affect the imagination.

159. *And storied windows richly dight.*] Storied, or painted with Stories, that is, histories. That this is precisely the meaning of the word STORIED, we may learn from Harrison's DESCRIPTION OF ENGLAND, written about the year 1580, and prefixed to the first volume of Hollinhead. "As for our churches, all images, shrines, "tabernacles, roodlofts, and monuments of idolatry, are removed, "taken downe, and defaced: onelie the STORIES in the glasse "windowes excepted, which for want of sufficient store of new "stuffe, and by reason of extream charge that should grow by the "alteration of the same into *white panes* throughout the realme, "are not altogether abolished in most places at once, but by little "and little suffered to decaie, that *white glasse* may be provided "and set up in their roomes." B. ii. C. i. p. 138. col. 2. 30. These STORIES, from whence came Milton's epithet STORIED, Harrison,

There let the pealing organ blow,
To the full voic'd quire below,

who appears to have been a puritan, ranks among the monuments of *idolatry*, as being representations or images. In *COMUS*, we find the verb *STORY*, v. 516.

What the sage poets, taught by th' heavenly Muse,
STORIED of old in high immortal verse.

In Chaucer, *STORIAL* occurs for *historical*: *LEG. CLEOPATR. V.* 123. p. 343. edit. Urr.

And this is *STORIAL* sothe, it is no fable.

Nathan. Chytraeus a German, not an inelegant Latin poet, in his *ITER ANGLICUM*, describing the costly furniture of the houses in London, says that the walls of the rooms were hung with *STORIAE* or histories, and painted tapestries. *POEMATA*, Rostoch. 1579. p. 171. a. 12mo.

Totius ast urbis quam sit pretiosa supellex;
Parietibus quam sint *STORIAE*, pictique tapetes,
Inducti.—

[Unless the true reading be *STOREÆ*, i. e. mats, or *carpets*.] have mentioned elsewhere the antient historical mummery at Coventry, called "The old *STORIAL* shew."

In barbarous latinity, *STORIA* is sometimes used for *HISTORIA*. "Item volo et ordino, quod liber meus *Chronicarum et STORiarum* Franciæ, scriptarum in Gallico, &c." Prolog. ad Chron. Franc. tom. iii. *COLLECT. HISTORIC.* Franc. p. 152. Again, of a benefactor to a monastery, "Fecit aliam vestem cum *STORIIS* "crucifixi Domini." S. Anastas. in S. Leon. iii. Apud Murator. p. 200. tom. iii. To this extract many others from monastic records might be easily added, which are particularly applicable to the text, as they prove the frequent use of the word *STORIA* for scriptural history. One of the arguments used by the puritans for breaking the painted glass in church windows, was because by darkening the church, it obscured the new light of the gospel.

161. Of this species of pensive pleasure, he speaks in a very different tone in the *Answer* to the *EIKON BAS.* §. xxiv. In his Prayer he "[the king] remembered what voices of joy and gladness there were in his Chapel, God's house in his opinion, between the singing men and the organs:—the vanity, superstition, and misdevotion of which place, was a scandal far and near; wherein so many things were sung and prayed in those songs which were not understood, &c." Again, with similar contempt. §. xxv. "His glory in the gaudy copes, and painted windows, and chaunted service-book, &c." *PR. W.* i. 429. 531.

In

In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into extasies, 165
And bring all heav'n before mine eyes.

And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell 170
Of every star that heav'n doth shew,
And every herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

These pleasures Melancholy give, 175
And I with thee will choose to live.*

167. It should be remarked, that Milton wishes to die in the character of the MELANCHOLY man.

168. — *The peaceful hermitage, The hairy gown, and mossy cell.*] In the manuscript of Milton's Masque, the hermit's hairy gown is mentioned, v. 390.

His bookes, or his HAIRE-GOWNE, or maple dish.

172. *And every herb that sips the dew.*] It seems probable that Milton was a student in botany. For he speaks with great pleasure of the hopes he had formed of being assisted in this study by his friend Charles Deodate, who was a physician. EPITAPH. DAMON. v. 150.

Tu mihi percurres medicos, tua gramina, succos, &c.

* Of these two exquisite little poems, I think it clear that this last is the most taking; which is owing to the subject. The mind delights most in these solemn images, and a genius delights most to paint them. H.

Hughes, after "prophetic strain," added "the following Supplement and Conclusion to Mr. Milton's incomparable Poem entitled *Il Penseroso*, or *the Pensive Man*." See Hughes's POEMS, edit. 12mo. Lond. 1735. vol. i. Pref. p. lviii.†

"There let Time's creeping Winter shed

"His hoary snow around my head :

† This little introduction was written by Mr. W. Duncomb, Prebendary of Canterbury, Hughes's editor: who, in his Preface, has quoted Milton's LYCTAS with feeling and judgement, p. iii.

" And

" And while I feel by fast degrees,
 " My sluggard blood wax chill and freeze,
 " Let thought unveil to my fix'd eye
 " The scenes of deep eternity :
 " Till, life dissolving at the view,
 " I wake, and find those visions true."

But this addition was not made by Hughes, as I apprehend, from any peculiar predilection for Milton's Poem. Hughes was a frequent and professed writer of cantatas, masks, operas, odes and songs for music. In particular, before the introduction of Italian operas on the English stage, he wrote six cantatas, composed by Pepusch, which were designed as an essay or specimen, the first in its kind, for compositions in English after the Italian manner. He was also employed in fitting old pieces for music. In the year 1711, sir Richard Steele, and Mr. Clayton a composer, established concerts in York-Buildings; and there is a letter dated that year, written by Steele to Hughes, in which they desire him, to " alter " this poem [*Dryden's Alexander's Feast*] for musick, preserving as " many of Dryden's verses as you can. It is to be performed by a " voice well skilled in Recitative : but you understand all these " matters much better than Yours, &c." [See *ibid.* p. xv. xvii. And. p. 127. And vol. ii. p. 71.] The two projectors, we may probably suppose, were busy in examining collections of published poetry for words to be set to music, for their concerts; and stumbled in their search on one or both of Milton's two poems. These they requested Hughes, an old and skilful practitioner in that sort of business, to alter and adapt for musical composition. What he had done for Dryden, he might be desired to do for Milton. This seems to be the history of Hughes's supplemental lines. Hughes, however, has an expression from COMUS, in his *THOUGHT ON A GARDEN*, written 1704. *POEMS*, vol. i. p. 171. v. 3.

Here Contemplation prunes her wings.

See *COM.* v. 377. 378. And the Note.

It will be no detraction from the powers of Milton's original genius and invention to remark, that he seems to have borrowed the subject of *L'ALLEGRO* and *IL PENSEROSO*, together with some particular thoughts, expressions, and rhymes, more especially the idea of a contrast between these two dispositions, from a forgotten poem prefixed to the first edition of Burton's *ANATOMIE OF MELANCHOLY*, entitled " The Author's ABSTRACT of Melancholy, or a Dialogue between Pleasure and Pain." Here Pain is Melancholy. It was written, as I conjecture, about the year 1600. I will make no apology for abstracting and citing as much of this poem, as will be sufficient to prove to a discerning reader, how far it had taken possession of Milton's mind. The measure will appear to be the same; and that our author was at least an attentive reader of Burton's book, may be already concluded from the traces of resemblance which I have incidentally noticed in passing through the *L'ALLEGRO* and *IL PENSEROSO*.

When

When I goe musing all alone,
 Thinking of diuerſe thinges foreknown;
 When I build caſtles in the ayre;
 Voide of ſorrow, voide of feare:
 Pleaſing myſelfe with phantaſmes ſweet,
 Methinkes the time runnes very fleet.
 All my joyes to this are folly,
 Nought ſo ſweet as Melancholy!
 When to myſelf I act and ſmile,
 With pleaſing thoughts the time beguile;
 By a brooke ſide, or wood ſo greene,
 Vnheard, vnſought for, and vnſeene;
 A thouſand pleaſures do me bleſſe, &c.
 Methinkes I hear, methinkes I ſee,
 Sweet muſicke, wondrous melodie;
 Townes, palaces, and cities fine,
 Rare beauties, gallant ladies ſhine:
 Whatever is louely or diuine:
 All other joyes to this are folly;
 Nought ſo ſweet as Melancholy!
 Methinkes I heare, methinkes I ſee
 Ghoſtes, goblins, fiendes: my phantaſie
 Preſents a thouſand vgly ſhapes, ——
 Dolefull outcries, fearefull ſightes,
 My ſad and diſmall ſoule affrightes:
 All my griefes to this are folly
 Nought ſo damnde as Melancholy! &c. &c.

As to the very elaborate work to which theſe viſionary verſes are no unſuitable introduction; the writer's variety of learning, his quotations from ſcarce and curious books, his pedantry ſparkling with rude wit and ſhapeleſs elegance, miſcellaneous matter, intermixture of agreeable tales and illuſtrations, and perhaps, above all, the ſingularities of his feelings cloathed in an uncommon quaintneſs of ſtyle, have contributed to render it, even to modern readers, a valuable repository of amuſement and information.

But I am here tempted to add a part of Burton's proſe, not ſo much for the purpoſe of exhibiting a ſpecimen of his manner, as for the ſake of ſhewing, at one view, how nearly Milton has ſometimes purſued his train of thought, and ſelection of objects, in various paſſages of L'ALLEGRO and IL PENSEROSO. It is in the chapter entitled, *Exerciſe rectified both of Body and Minde*. "But the
 " moſt pleaſing of all outward paſtimes, is *Deambulatio per amœna*
 " *loca*, to make a pretty progreſſe, to ſee cities, caſtles, townes: as
 " Fracaſtorius,

" *Viſere ſæpe amnes nitidos, per amœnaque Tempe,*

" *Et placidas ſummis ſectari in montibus auras.*

" To walke amongſt orchards, gardens, bowres, and artificiall wil-
 " derneſſes, green thickets, arches, groves, rilletts, fountains, and
 " ſuch like pleaſant places, like that Antiochian Daphne, pooles,—
 " betwixt

“ betwixt wood and water, in a faire meadow by a riuer side, to
 “ disport in some pleasant plaine, to run vp a steepe hill, or sit in a
 “ shadie seat, must needes be a delectable recreation.—To see some
 “ pageant or sight go by, as at coronations, weddings and such like
 “ solemnities; to see an ambassadour, or prince, met, receiued, en-
 “ tertained with Maskes, shewes, &c.—The country has its recrea-
 “ tions, may-games, feasts, wakes, and merry meetings. —
 “ All seasons, almost all places, haue their seuerall pastimes, some
 “ in sommer, some in winter, some abroad, some within. —
 “ The ordinary recreations which we haue in winter, and in most
 “ solitary times busy our mindes with, are cardes, tables,—musicke,
 “ Maskes, vlegames, catches, purposes, questions*, merry tales of
 “ errant knights, kings, queenes, louers, lordes, ladies, dwarfes,
 “ theeues, fayries, &c.—Dancing, singing, masking, mumming,
 “ stage-playes, howsoeuer they bee heauily censured by some se-
 “ uere Catos, yet if opportunely and soberly vsed, may iustly be
 “ approved.—To read, walke, and see mappes and pictures, statues,
 “ old coynes of seuerall sortes, in a fayre gallerie, artificiall workes,
 “ &c. Whosoever he is therefore, that is overrunne with Solitari-
 “ nesse, or carried away with a PLEASING MELANCHOLY and
 “ vaine conceits,—I can prescribe him no better remedie than this
 “ of study.” He winds up his system of studious recreation, with a
 recommendation of the sciences of morality, astronomy, botany,
 &c. “ To see a well-cut herball, all hearbs, trees, flowers, plants,
 “ exprest in their proper colours to the life, &c.” P. ii. §. 2. p.
 224—234. edit. 1624.

In Beaumont and Fletcher's *NICE VALOUR OR PASSIONATE MADMAN*, there is a beautiful Song on Melancholy, some of the sentiments of which, as Sympsen long since observed, appear to have been dilated and heightened in the *IL PENSEROSO*. See A. iii. S. i. vol. x. p. 336. Milton has more frequently and openly copied the plays of Beaumont and Fletcher, than of Shakespeare. One is therefore surpris'd, that in his panegyric on the stage, he did not mention the twin-bards, when he celebrates the learned sock of Jonson, and the wood-notes wild of Shakespeare. But he concealed his love.

L'ALLEGRO and *IL PENSEROSO* may be called the two first descriptive poems in the English language. It is perhaps true, that the characters are not sufficiently kept apart. But this circumstance has been productive of greater excellencies. It has been remarked, “ No mirth indeed can be found in his melancholy, but I am afraid
 “ I always meet some melancholy in his mirth.” Milton's is the dignity of mirth. His cheerfulness is the cheerfulness of gravity. The objects he selects in his *L'ALLEGRO* are so far gay, as they do not naturally excite sadness. Laughter and jollity are named only as personifications, and never exemplified. *Quips* and *Cranks*,

* *Cross-purposes, Questions and commands*, such as Milton calls “ *Quips*, and
 “ *Cranks*, and wanton Wiles.” *L'ALLEGRO*, v. 27.

and wanton wiles, are enumerated only in general terms. There is specifically no mirth in contemplating a fine landscape. And even his landscape, although it has flowery meads and flocks, wears a shade of pensiveness; and contains russet lawns, fallows gray, and barren mountains, overhung with labouring clouds. Its old turretted mansion peeping from the trees, awakens only a train of solemn and romantic, perhaps melancholy, reflection. Many a pensive man listens with delight to the milk-maid *singing blithe*, to the mower *whetting his scythe*, and to a distant peal of village-bells. He chose such illustrations as minister matter for true poetry, and genuine description. Even his most brilliant imagery is mellowed with the sober hues of philosophic meditation. It was impossible for the Author of IL PENSEROSO to be more chearful, or to paint mirth with levity; that is, otherwise than in the colours of the higher poetry. Both poems are the result of the same feelings, and the same habits of thought. See Note on L'ALL. v. 146.

Doctor Johnson has remarked, that in L'ALLEGRO, "no part of the gaiety is made to arise from the pleasures of the bottle." The truth is, that Milton means to describe the chearfulness of the philosopher or the student, the amusements of a contemplative mind. And on this principle, he seems unwilling to allow, that MIRTH is the offspring of BACCHUS and VENUS, deities who preside over sensual gratifications; but rather adopts the fiction of those more serious and sapient fablers, who suppose, that her proper parents are Zephyr and Aurora: intimating, that his chearful enjoyments are those of the temperate and innocent kind, of early hours and rural pleasures. That critic does not appear to have entered into the spirit, or to have comprehended the meaning, of our author's ALLEGRO.

No man was ever so disqualified to turn puritan as Milton. In both these poems, he professes himself to be highly pleased with the choral church-music, with Gothic cloysters, the painted windows and vaulted ile of a venerable cathedral, with tilts and tournaments, and with masques and pageantries. What very repugnant and unpoetical principles did he afterwards adopt! He helped to subvert monarchy, to destroy subordination, and to level all distinctions of rank. But this scheme was totally inconsistent with the splendours of society, with *throngs of knights and barons bold*, with *store of ladies*, and *high triumphs*, which belonged to a court. *Pomp*, and *feast*, and *revelry*, the show of Hymen, *with mask and antique pageantry*, were among the state and trappings of nobility, which he detested as an advocate for republicanism. His system of worship, which renounced all outward solemnity, all that had ever any connection with popery, tended to overthrow the *studious cloisters pale*, and the *high embowed roof*; to remove the *storied windows richly dight*, and to silence the *pealing organ* and the *full-voiced quire*. The delights arising from these objects were to be sacrificed to the cold and philosophical spirit of calvinism, which furnished no pleasures to the imagination.

ARCAD E S.

** Part of an Entertainment presented to the Countess Dowager of Derby at Harefield, by some noble persons of her family; who appear on the scene in pastoral habit, moving toward the seat of state, with this Song.*

I. S O N G.

LOOK Nymphs, and Shepherds look,
What sudden blaze of majesty
Is that which we from hence descry,

** Part of an entertainment presented to the countess of Derby at HAREFIELD, &c.] We are told by Norden, an accurate topographer who wrote about the year 1590, in his SPECULUM BRITANNIÆ, under HAREFIELD in Middlesex, "There sir Edmond Anderfon knight, lord chief Iustice of the common pleas, hath a faire house standing on the edge of the hill. The riuer Colne passing neere the same, through the pleasant meddowes and sweet pastures, yealding both delight and profit." SPEC. BRIT. P. i. pag. 21. I viewed this house a few years ago, when it was for the most part remaining in its original state. It has since been pulled down: the Porter's lodges on each side the gateway, are converted into a commodious dwelling-house. It is near Uxbridge: and Milton, when he wrote ARCADES, was still living with his father at Horton near Colnebrooke in the same neighbourhood. He mentions the singular felicity he had in vain anticipated, in the society of*

Too divine to be mistook :

This, this is she

5

of his friend Deodate, on the shady banks of the river Colne.

EPITAPH. DAMON. v. 149.

Imus, et arguta paulum recubamus in umbra,

Aut ad aquas COLNI, &c.——

Amidst the fruitful and delightful scenes of this river, the Nymphs and Shepherds had no reason to regret, as in the THIRD SONG, the Arcadian “Ladon’s lillied banks.”

Unquestionably this Mask was a much longer performance. Milton seems only to have written the poetical part, consisting of these three Songs and the recitative Soliloquy of the Genius. The rest was probably prose and machinery. In many of Jonson’s MASQUES, the poet but rarely appears, amidst a cumbersome exhibition of heathen gods and mythology.

ARCADES was acted by persons of Lady Derby’s own family. The Genius says, v. 26.

Stay, gentle swains, for though in this disguise,

I see bright honour sparkle through your eyes.

That is, “Although ye are disguised like rustics, and wear the habit of shepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed.” See PRELIM. Notes on COMUS.

V. 1. *Look Nymphs, and Shepherds look, &c.*] See the ninth division of Spenser’s EPITHALAMION. And Spenser’s APRIL, in praise of queen Elizabeth.

See, where she sits upon the grassie greene, &c.

See also Fletcher’s FAITHFUL SHEPHERDESS, A. i. S. i. vol. iii. p. 150. Where the Satyre stops at seeing the shepherdes Clorin.

——The Syrinx bright:

But behold a fairer sight.——

——For in thy sight,

Shines more awful majesty. &c.

5. *This, this is she.*] Our curiosity is gratified in discovering, even from slight and almost imperceptible traits, that Milton had here been looking back to Jonson, the most eminent mask-writer that had yet appeared, and that he had fallen upon some of his formularies and modes of address. For thus Jonson, in an *Entertainment at Altrope*, 1603. WORKS, 1616. p. 874.

This is shee,

This is shee,

In whose world of grace, &c.

To whom our vows and wishes bend;
Here our solemn search hath end.

Fame, that her high worth to raise,
Seem'd erst so lavish and profuse,
We may justly now accuse
Of detraction from her praise;
Lest than half we find exprest,
Envy bid conceal the rest.

Mark what radiant state she spreads,
In circle round her shining throne,
Shooting her beams like silver threads;
This, this is she alone,
Sitting like a Goddess bright,
In the center of her light.

Might she the wise Latona be,
Or the towred Cybele

We shall find other petty imitations from Jonson. Milton says,
v. 106.

Though Syrinx your Pan's mistress were,
Yet Syrinx well might wait on her.

So Jonson, *ibid.* p. 871. Of the queen and young prince.

That is Cyparissus' face,
And the dame has Syrinx' grace;
O, that Pan were now in place, &c.

Again, Milton says, v. 46.

—And curl the grove
In ringlets quaint.—

So Jonson, in a *Masque at Welbeck*, 1633. v. 15.

When was old Sherwood's head more QUAINLY CURL'D?
But see below, at v. 46. And OBSERVAT. on Spenser's *F. Q.*
vol. ii. 256.

Mother

Mother of a hundred Gods?

Juno dares not give her odds:

Who had thought this clime had held

A deity so unparallel'd?

*As they come forward, the Genius of the wood appears,
and turning toward them, speaks.*

G E N I U S.

STAY gentle Swains, for though in this disguise,
I see bright honour sparkle in your eyes;

Of famous Arcady ye are, and sprung

Of that renowned flood, so often sung,

Divine Alphéus, who by secret sluice

30

Stole under seas to meet his Arethuse;

And ye, the breathing roses of the wood,

Fair silver-buskin'd Nymphs, as great and good;

I know, this quest of yours, and free intent,

Was all in honour and devotion meant

35

To the great mistress of yon princely shrine,

Whom with low reverence I adore as mine;

23. —*Give her odds.*] Too lightly expressed for the occasion. H.

30. *Divine Alphéus, who by secret sluice
Stole under seas to meet his Arethuse.*] Literally from Virgil,
ÆN. iii. 694.

—Alpheum, fama est, huc Elidis amnem

OCCULTAS egisse VIAS SUBTER MARE, qui nunc

Ore, Arethusa, tuo, &c.—

34. —*This quest.*—] Inquiry, search. PARAD. L. ii. 830.
“To search with wandering QUEST.” And ix. 414. The devil
“forth was come, and on his QUEST.” Ode F. INF. v. 18.
“There ended was his QUEST.” COM. v. 321. “You may be
“safe till further QUEST.”

And

And with all helpful service will comply
 To further this night's glad solemnity ;
 And lead ye where ye may more near behold 40
 What shallow-searching Fame hath left untold ;
 Which I full oft amidst these shades alone
 Have sat to wonder at, and gaze upon :
 For know, by lot from Jove I am the Power
 Of this fair wood, and live in oaken bower, 45
 To nurse the saplings tall, and curl the grove
 With ringlets quaint, and wanton windings wove.

44. — *By lot.* —] Allotment. COM. v. 20. "Took in by LOT."

46. — *And curl the grove.*] So Drayton, POLYOLB. S. vii. vol. ii. p. 786. Of a grove on a hill.

Where she her CURLED head unto the eye may shew.

Again, *ibid.* p. 789.

— Banks crown'd with CURLED groves.

Again, *ibid.* S. xii. vol. iii. p. 905.

Her CURLED head so high, that forests far and near, &c.

Again, *ibid.* S. xv. vol. iii. p. 948.

Greeting each CURLED grove. —

And in a line which perhaps Jonson remembered, *ibid.* S. xxxiii. vol. iii. p. 1111.

Where Sherwood her CURL'D front into the cold doth shove.

And Jonson, again, TO SIR R. WROTH, edit. 1616. p. 822.

Along'th the CURLED woods, and painted meades.

In Browne's INNER TEMPLE MASQUE, p. 130. edit. Davies.

She without stormes the sturdy oakes can teare,

And turne their rootes where late their CURL'D tops were.

And in his B. PASTORALS, B. i. S. iv. p. 78.

And trees that on the hill-side comely grew

Did nod their CURLED heads. —

And a tree has "spreading armes and CURLED top," *ibid.* B. ii. S. iv. p. 106. Compare Note on PARAD. REG. ii. 295.

47. *With ringlets quaint.* —] QUAIN'T is here in the sense of Shakespeare, MIDS. N. DR. A. ii. S. i.

And the QUAIN'T mazes in the wanton green
 For lack of tread are undistinguishable.

And

And all my plants I save from nightly ill
 Of noisome winds, and blasting vapours chill :
 And from the boughs brush off the evil dew, 50
 And heal the harms of thwarting thunder blue,
 Or what the cros dire-looking planet smites,
 Or hurtful worm with canker'd venom bites.
 When evening gray doth rise, I fetch my round

48. *And all my plants I save from nightly ill,*

Of noisome winds, and blasting vapours chill.] This is the office of a kindred spirit in COMUS, supposed to dwell in RURAL SHRINE, as our Genius of the grove at Harefield, in OAKEN BOWER. COM. v. 269.

Forbidding every bleak untimely fog
 To touch the PROSPEROUS growth of this tall wood.

50. *And from the boughs brush off the evil dew.*] The expression and idea are Shakesperian, but in a different sense and application. Caliban says, TEMP. A. i. S. iv.

AS WICKED DEW as e'er my mother BRUSH'D,
 With raven's feather, from unwholsom fen, &c.

Compare PARAD. L. B. v. 429.

— From off the ground each morn
 We BRUSH mellifluous dew. —

The phrase hung on the mind of Gray,

BRUSHING with hasty steps the DEW AWAY.

51. *And heal the harms of thwarting thunder blue,
 And what the cross dire-looking planet smites.*] Compare Shakespeare, JUL. CES. A. i. S. iii.

Have bar'd my bosom to the thunder-stone,
 And when the CROSS BLUE lightning seem'd to open
 The breast of heaven, &c. —

And KING LEAR, A. iv. S. vii. In the quarto copies.

To stand against the deep dread-bolted thunder?
 In the most terrible and nimble stroke
 Of quick cross lightning?

54. — *I fetch my round*

Over the mount, and all this ballow'd ground.] So in CYMBELINE, A. i. S. ii.

I'll FETCH A TURN about the garden, pitying
 The pangs of barr'd affections. —

And in ACTS APOST. C. xxviii. v. 13. "We FET a compass."
 But the phrase is still in use.

Over

Over the mount, and all this hallow'd ground ;
 And early, ere the odorous breath of morn 56
 Awakes the slumb'ring leaves, or tassel'd horn
 Shakes the high thicket, haste I all about,
 Number my ranks, and visit every sprout
 With puissant words, and murmurs made to bless.
 But else, in deep of night when drowfiness 61
 Hath lock'd up mortal sense, then listen I

58. — *Haste I all about,
 Number my ranks, and visit every sprout.*] So the magician
 Ismeno, when he consigns the enchanted forest to his demons,
 GIER. LIB. C. xiii. 8.

Prendete in guardia questa silva, e QUESTO
 PIANTE, che NUMERATE a voi consegno.

Poets are magicians. What they create they command. The business of one imaginary being is easily transferred to another : from a bad to a good demon.

58. See L'ALLEG. v. 56:

Through the *high* wood echoing shrill:

62. — *Then listen I*

*To the celestial Syrens harmony,
 That sit upon the nine infolded spheres.*] This is Plato's system. Fate, or NECESSITY, holds a spindle of adamant : and, with her three daughters, Lachesis, Clotho, and Atropos, who handle the vital web wound about the spindle, she conducts or turns the heavenly bodies. Nine Muses, or Syrens, sit on the summit of the spheres ; which, in their revolutions produce the most ravishing musical harmony. To this harmony, the three daughters of Necessity perpetually sing in correspondent tones. In the mean time, the adamantine spindle, which is placed in the lap or on the knees of Necessity, and on which *the fate of men and gods is wound*, is also revolved. This music of the spheres, proceeding from the rapid motion of the heavens, is so loud, various, and sweet, as to exceed all aptitude or proportion of the human ear, and therefore is not heard by men. Moreover, this spherical music consists of eight unisonous melodies : the ninth is a concentration of all the rest, or a diapason of all those eight melodies ; which diapason, or CONCENTUS, the nine Sirens sing or address to the supreme being. This last circumstance, while it justifies a doubtful reading, illustrates or rather explains a passage in these lines, AT A SOLEMN MUSIC, v. 6.

That

To the celestial Sirens harmony,
 That sit upon the nine infolded spheres,
 And sing to those that hold the vital shears, 65
 And turn the adamantin spindle round,
 On which the fate of Gods and men is wound.
 Such sweet compulsion doth in music lie,
 To lull the daughters of Necessity,
 And keep unsteddy Nature to her law, 70
 And the low world in measur'd motion draw
 After the heavenly tune, which none can hear

That undisturbed song of PURE CONCENT,
 Aye sung before the saphire-colour'd throne,
 To HIM that sits thereon.

Milton, full of these Platonic ideas, has here a reference to this consummate or CONCENTUAL Song of the ninth sphere, which is UNDISTURBED and PURE, that is, unallayed and perfect. The Platonism is here, however, in some degree christianised.

These notions are to be found in the tenth Book of Plato's REPUBLIC, in his Timæus, and other parts of his works; but they cannot be well understood or digested without the assistance of Proclus, who yet has partly clouded the system with new refinements. Hence we are to interpret Spenser in the Platonic HYMNE in HONOUR OF BEAUTIE.

For LOVE is a CELESTIAL HARMONIE
 Of likewise hearts, composed of STARRES CONCENT.

72. *After the heavenly tune, which none can hear*

Of human mold, with gross unpurged ear.] I do not recollect this reason in Plato, the SOMNIUM SCIPIONIS, or Macrobius. But our author, in an academic Prolusion on the MUSIC OF THE SPHERES, having explained Plato's theory, assigns a similar reason. "Quod autem nos hanc MINIME audiamus harmoniam, "sane in CAUSA videtur esse, furacis Promethei audacia, quæ "tot mala hominibus invexit, et simul hanc felicitatem nobis "abstulit, qua nec unquam frui licebit, dum sceleribus coo- "perti belluinis, cupiditatibus obrutescimus.—At si pura, si nivea "gestaremus pectora,—tum quidem suavissima illa stellarum cir- "cumeuntium musica personarent aures nostræ et opplerentur." PROSE-WORKS, vol. ii. 588. See OBSERVAT. on Spenser's F.Q. ii. 32. On the same principle, the airy music which the waking poet hears in IL PENNEROSO, was sent only "by some spirit to "MORTALS GOOD." v. 153. And in his prose-works, he mentions

Of human mold, with gross unpurged ear;
 And yet such music worthiest were to blaze
 The peerless highth of her immortal praise,
 Whose lustre leads us, and for her most fit,
 If my inferiour hand or voice could hit
 Inimitable sounds: yet as we go,
 Whate'er the skill of lesser Gods can show,

75

those "celestial songs to others INAPPREHENSIBLE, but not
 "to those who were not defiled with women, &c." APOL. SMEC-
 TYMN. p. 178. edit. Tol. It is the same philosophy in COMUS,
 v. 457.

And in clear thought, and solemn vision,
 Tell her of things which NO GROSSEAR CAN HEAR.

I think this part of the system was more immediately suggested
 by Shakespeare, MERCH. OF VEN. A. v. S. i.

There's not the smallest orb which thou behold'st,
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubims:
 Such harmony is in immortal sounds!
 But whilst this MUDDY vesture of decay
 Doth grossly close us in, we CANNOT HEAR IT.

Milton's Genius of the Grove, being a spirit *sent from Jove*, and
 commissioned from heaven to exercise a preternatural guardianship
 over the *saplings tall*, to avert every noxious influence, and "to
 "visit every sprout with puissant words and murmurs made to
 "bless," had the privilege, not indulged to gross mortals, of
 hearing.

—The celestial Syrens harmony.

This enjoyment, which is highly imagined, was a relaxation from
 the duties of his peculiar charge, in the depth or midnight when the
 world is locked up in sleep and silence.

73. — *With gross unpurged ear.*] Compare Shakespeare,
 MIDS. N. DR. A. iii. S. i.

And I will PURGE thy MORTAL GROSSNESS so,
 That thou wilt like an airy spirit go.

And see COMUS, v. 997.

List mortals, if your EARS be TRUE.

77. — *Hand or voice could hit, &c.*] PARAD. REG. iv. 254.
 "TONES and numbers hit by VOICE or HAND." And, i. 171.
 "The HAND sung with the VOICE."

I will

I will assay, her worth to celebrate,
 And so attend ye toward her glittering state ;
 Where ye may all that are of noble stem
 Approach, and kiss her sacred vesture's hem.

81. *And so attend ye toward her glittering state.*] See Note on IL PENS. v. 37. A STATE signified, not so much a throne or chair of state, as a canopy. Thus Drayton POLYOLB. S. xxvi. vol. iii. p. 1168. Of a royal palace.

Who led from room to room, amazed is to see
 The furnitures and STATES, which all imbroideries be;
 The rich and sumptuous beds, &c.

Again, fol. edit. p. 73. col. 1.

While she sate under an ESTATE of lawne.

And our author, PARAD. L. X. 445.

Ascended his high throne, which under STATE
 Of richest texture spread.——

Jonson affords a still more immediately apposite passage, HYMENÆI, vol. v. 272.

And see where Juno——

Displays her GLITTERING STATE and CHAIR.

The Nymphs and Shepherds are here directed by the Genius to look and advance toward a GLITTERING STATE, or canopy, in the midst of the stage, in which the countess of Derby was placed as a Rural Queen. It does not appear, that the Second Song which here immediately follows, was now sung. Some machinery, or other matter intervened.

In this peculiar sense of *canopy*, and not under the general and popular idea of *pomp* or *dignity*, STATE is to be understood, in PARAD. L. vii. 440.

——The swan with arched neck

Between her white wings mantling, proudly rows

Her STATE with oary feet. ——

Here is an affected and unnatural conceit, like too many others, even in Milton. He means, that the swan, in swimming, forms a superb canopy with her neck and head, under which she floats, or which she *rows forward* with her feet.

83. *Approach and kiss her vesture's sacred hem.*] Fairfax, in the metrical Dedication of his Tasso to queen Elifabeth, commands his Muse not to approach too boldly, nor to soil

——Her VESTURES HEM.

I must not quit Milton's GENIUS without observing, that a Genius is more than once introduced in Jonson's UNDERWOODS
 Q 2 and

II. S O N G.

O'ER the smooth enamel'd green
 Where no print of step hath been, 85
 Follow me as I sing
 And touch the warbled string,
 Under the shady roof
 Of branching elm star-proof.

and MASQUES. The poem on Lord Bacon's Birth-day, written 1620, thus opens,

Hail happy GENIUS of this antient pile!
 How comes it all things round about thee smile, &c.

The poet at entering York-house, starts at seeing the GENIUS of that venerable edifice, standing in the midst as in the act of performing some magic mystery, which diffuses a peculiar appearance of festivity and hospitality over every surrounding object. vol. vi. 425. In "Part of the King's Entertainment passing to his coronation," the Genius of London appears. Edit. fol. ut supr. 1616. p. 849. He says, somewhat in Milton's manner,

When Brutus plough first gave the infant bounds,
 And I, thy GENIUS, WALK'D auspicious ROUNDS
 In every furrow.—

And in the *Entertainment at Theobalds*, 1607, the dialogue is chiefly supported by a Genius, p. 887. But what is still more to our purpose, the Fates, "the daughters of Night, who drawe out the chayne of Destinie, vpon whose threads both liues and times depend," are represented teaching future things "from their adamantine booke," to the Genius of this piece, who is the GENIUS of the palace of Theobalds. The stage-direction is, "The three Parcæ, the one holding the rock, the other the spindle, and the third the sheeres, with a book of adamant lying open before them, &c." p. 888.

84. —*Enamel'd green.*] I supposed that modern poetry had been originally obliged to Milton for the epithet *enameled* in rural description. But, under that application, it occurs repeatedly in Sylvester's *DU BARTAS*. See pp. 208. 262. 282, &c. edit. 1621. fol. And in Drayton, and Sydney. See *LYCID.* v. 139.

87. See Note on *COM.* v. 854.

88. *Under the shady roof.*] In *PARAD. L. B.* v. 137. "Under SHADY arborous ROOF."

89. *Of branching elm star-proof.*] See Doctor Warburton's Note on

Follow me,
I will bring you where she sits,
Clad in splendour as befits
Her deity.
Such a rural Queen
All Arcadia hath not seen.

90

95

III. S O N G.

Nymphs and Shepherds, dance no more
By sandy Ladon's lillied banks;
On old Lycæus, or Cyllene hoar

on IL PENS. v. 158. But I believe he means no more than, *proof against the rays of the sun; impenetrable to star or sun-light*, as he says, PARAD. L. ix. 1086. Where see the Note. H.

One of Peacham's EMBLEMS is the picture of a large and lofty grove, which defies the influence of the moon and stars appearing over it. This grove, in the verses affixed, is said to be,

Not pierceable to power of any starre.

See Peacham's MINERVA BRITANNA, p. 182. edit. 1612. 4to. But literally the same line is applied to a grove in the FAERIE QUEENE, i. i. 7. Where Spenser seems to have imitated Statius, THEB. L. x. 85.

—Nulli penetrabilis astro
Lucus iners.—

Compare our author, PARAD. L. B. ix. 1088.

Where highest woods IMPENETRABLE
To STAR, or sun-light, spread their umbrage broad.

Sylvester has "SUN-PROOF arbours." DU BARTAS, p. 171. edit. 1621. WORKS. But STAR-PROOF is astrological, as in Martin's DUMBE KNIGHT, 1608. Reed's OLD PL. iv. 479.

Or else STAR-CROSS'd with some hagg's hellishness.

See Note on v. 51.

I must add, that when Jonson makes Bobadil tamely submit to a severe and disgraceful drubbing, the characteristical humour of the fictitious hero's happy readiness of invention, especially on so critical an occasion, in declaring that he was planet-struck, is also indirectly intended to serve the purpose of ridiculing the prevailing fondness for astrology. At least, without considering the popular superstitions

Trip no more in twilight ranks;
 Though Erymanth your loss deplore,
 A better soil shall give ye thanks.

100

From the stony Mænalus
 Bring your flocks, and live with us,
 Here ye shall have greater grace,
 To serve the Lady of this place.
 Though Syrinx your Pan's mistress were,

105

perfections about the influence of the planets, Bobadil's pretence is forced, unnatural, and almost unintelligible.

97. *By sandy Ladon's lillied banks.*] Dr. Newton observes, that this river "might properly be said to have lillied banks, since Dionysius, as I find him quoted by Farnaby, has called it,

"Εὐκάλαμον ποτάμιον καὶ εὐσεφάνον Λαδῶνα."

I know not that Dionysius mentions the river Ladon any where, but in the following verse of the PERIEGESIS, v. 417.

Ἢχι δὲ ὠκύγιος μηχανέται ὕδασι Λαδῶν.

Ubi etiam prisca porrigitur aquis Ladon.

Ovid mentions Ladon more than once, but without its lilies. METAM. i. 702.

—Arenosi placitum LADONIS ad amnem.

Again, FAST. ii. 274.

Quique citis LADON in mare currit aquis.

Again, ibid. v. 89.

Mœnalos hunc, LADONQUE rapax.—

Compare Statius, THEB. ix. 573.

—Gelidas LADONIS ad undas.

And Callimachus, HYMN. JOV. v. 18.

ΛΑΔΩΝ ἄλλ' οὐπω μέγας ἔρρεεν.—

Ladon vero magnus nondum fluebat.—

Festus Avienus, I believe, is the only antient Latin poet, if he deserves the name, who speaks of the fertility of the fields washed by Ladon. DESCRIPT. ORB. v. 574.

Hic distentus aqua SATA lambit PINGUIA Ladon.

But by LILLIED banks we are perhaps only to understand water-lilies. And, by the way, here is an authority for reading *lillied* instead of *twilled*, in a very controverted verse of the TEMPEST. A. iv. S. i. [Johns. Steev. vol. i. p. 86.]

Thy banks with pionied and *twilled* brims,

This

Yet Syrinx well might wait on her.

Such a rural Queen

All Arcadia hath not seen.*

This instance almost ascertains one of Mr. Steevens's very rational conjectures, on a text which had been long incorrigible. LILLIED seems to have been no uncommon epithet for the banks of a river. So in Sylvester, cited in ENGLAND'S PARNASSUS, 1600. p. 479. [WORKS, ut supr. p. 1201.]

By some cleare river's LILLIE-PAVED fide.

Ibid. —*Sandy Ladon*.—] Milton, as we have seen, has got Ovid's epithet ARENOSUS to Ladon. But this pastoral river had before been celebrated in English with the same epithet, by Browne, BRIT. PAST. B. ii. S. iv. p. 107.

The siluer Ladon, on his SANDY shore,
Heard my complaints. —

But as Mr. Bowle observes, the river Ladon has the same epithet in Sydney's ARCADIA, perhaps for the first time in English. B. ii. p. 293. edit. 1725. Ovid has also ARENOSUS for the Tiber. FAST. i. 242. And for Hebrus, ibid. iii. 737.

106. 107. Mr. Steevens thinks, that this couplet bears a striking resemblance to the concluding couplet of COMUS.

Or if Virtue feeble were
Heaven itself would stoop to her.

* ALICE, countess dowager of Derby, was the lady before whom this Mask was presented at Harefield. She married Ferdinando Lord Strange; who on the death of his father Henry, in 1594, became earl of Derby, but died the next year. She was the sixth daughter of sir John Spenser of Althorpe in Northamptonshire. She was afterwards married to lord chancellor Egerton, who died in 1617. See PRELIM. N. on COMUS. And Dugd. BARON. iii. 414. 251. She died Jan. 26, 1635-6, and was buried at Harefield. ARCADES could not therefore have been acted after 1636. See MSS. WILLIS, Bibl. Bodl. fol. Num. viii. f. 54. Pedigr. Bucks. Harrington has an Epigram to this lady, B. iii. 47. *In praise of the Countesse of Derby, married to the Lord Chancellor.*

This noble countesse lived many yeeres
With Derby, one of England's greatest peeres;
Fruitfull and faire, and of so cleare a name
That all this region marvell'd at her fame:
But this brave peere extinct by hastned fate,
She staid, ah! too too long, in widowes state;
And in that state took so sweet state upon her
All eares, eyes, tongues, heard, saw, and told, her honour, &c.

A Dedication

A Dedication to this Lady Dowager Derby, full of the most exalted panegyric, is prefixed to Thomas Gainsforde's *HISTORIE OF TREBIZONDE*, a set of tales. Lond. 1616. 4to. A countess of Derby acted in Jonson's *First Queene's Masque at Whitehall*, 1605. See *WORKS* ut supr. p. 899. And in the *Second Queenes Masque at Whitehall*, 1608. *Ib.* p. 908. And again, in the *Masque of Queenes at Whitehall*, 1609. *Ibid.* p. 964. Perhaps, this is not our countess Dowager ALICE; but Elizabeth, eldest daughter of Edward earl of Oxford, the Countess of earl William, who succeeded his brother Ferdinando. See also Birch's *PRINCE HENRY*, p. 196. An *EPICEDIUM* of Latin verses, on the death of earl Henry, abovementioned, containing much panegyric on earl Ferdinando, was printed at Oxford, 1593, 4to.

But Milton is not the only Great English poet who has celebrated this countess dowager of Derby. She was the sixth daughter, as we have seen, of sir John Spenser, with whose family Spenser the poet claimed an alliance. In his *COLIN CLOUTS COME HOME AGAIN*, written about 1595, he mentions her under the appellation of AMARILLIS, with her sisters PHILLIS, or ELIZABETH, and CHARILLIS, or Anne; these three of sir John Spenser's daughters being best known at court. See v. 536.

Ne lesse praise-worthy are the Sisters three,
The honour of the noble familie,
Of which I meanest boast myself to be;
And most that unto them I am so nie:
Phillis, Charillis, and sweet AMARILLIS.—

After a panegyric on the two first, he next comes to AMARILLIS, or ALICE, our lady, the dowager of the abovementioned Ferdinando lord Derby, lately dead.

But AMARILLIS, whether fortunate,
Or else vnfortunate, as I aread,
That freed is from Cupids yoke by fate,
Since which, she doth new bands aduenture dread:
Shepheard, whatever thou hast heard to be
In this or that prayfd diuersly apart,
In her thou maist them all assembled see
And seald vp in the treasure of her heart.

And in the same poem, he thus apostrophises to her late husband earl Ferdinand, under the name AMYNTAS.* See v. 432.

* But if this poem, according to its dedication to Sir Walter Raleigh was printed in 1591, then Amyntas would be Henry lord Compton who died 1589, and AMARILLIS, ANNE his widow. Consequently, ALICE is not AMARILLIS, but another of the three sisters here celebrated. But I date the poem, for unanswerable reasons, in 1595-6. See *LIFE* of Spenser, prefixed to Mr. Ralph Church's edition of the *FAERIE QUEENE*, Lond. 8vo. 1758. vol. i. pp. xviii. xxx. And compare Upton's edition, vol. i. *PREF.* p. xi. And his note, iii. vi. 45. Where AMINTAS may mean some other person. See Dugd. *BARON.* ii. 400. col. 2. 403. col. i. But this doubt does not affect the main purport of my argument.

AMYNTAS quite is gone, and lies full lowe,
 Having his AMARILLIS left to mone !
 Helpe, o ye Shepheards, help ye all in this,
 Her losse is yours, your losse AMYNTAS is ;
 AMYNTAS, flowre of Shepheards pride forlorne :
 He, whilst he liued, was the noblest swaine
 That euer piped on an oaten quill ;
 Both, did he other which could pipe maintaine ;
 And eke could pipe himselfe with passing skill.

And to the same lady ALICE, when Lady Strange, before her husband Ferdinand's advancement to the earldom, Spenser addresseth his TEARES OF THE MUSES, published in 1591, in a Dedication of the highest regard : where he speaks of, " your excellent " beautie, your virtuous behauour, and your noble match with " that most honourable lorde the verie patterne of right nobilitie." He then acknowledges the *particular bounties* which she had conferred upon the poets. Thus the Lady who presided at the representation of Milton's ARCADES, was not only the theme but the patroness of Spenser. The peerage-book of this most respectable countess is the poetry of her times.

* This motto is delicately chosen, whether we consider it as being spoken by the author himself, or by the editor. If by the former, the meaning, I suppose, is this. "I have, by giving way to this publication, let in the breath of public censure on these early blossoms of my poetry, which were before secure in the hands of my friends, as in a private inclosure." If we suppose it to come from the editor, the application is not very different: only to *floribus* we must then give an encomiastic sense. The choice of such a motto, so far from vulgar in itself, and in its application, was worthy Milton. H.

This motto, from Virgil's second Eclogue, omitted by Milton himself in the editions 1645, 1673, is brought hither from Lawes's first edition of the *Mask*, of which more will be said hereafter.



A

M A S K

PRESENTED

AT LUDLOW-CASTLE, 1634.

BEFORE

THE EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES.



EHEU! QUID VOLUI MISERO MIHI! FLORIBUS AUSTRUM
PERDITUS*.——



THE EARL OF BRIDGEWATER

THE EARL OF BRIDGEWATER

THE EARL OF BRIDGEWATER

THE EARL OF BRIDGEWATER

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THE EARL OF BRIDGEWATER

THE EARL OF BRIDGEWATER

To the Right Honourable,

JOHN Lord VICOUNT BRACKLY, son and heir apparent
to the Earl of BRIDGEWATER, &c.*

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family†, and much honour from your own person in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledged by the author‡, yet it is a legitimate off-spring, so lovely, and so much desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to a necessity of producing it to the publike view; and now to offer it up in all rightfull devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of a future excellence. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many-favours been long obliged to your most honoured parents, and as in this representation your attendant THYRSIS, so now in all reall expression

Your faithfull and most humble Servant,

H. LAWES §.

* The FIRST BROTHER in the MASQUE.

† See Note on COM. v. 34.

‡ It never appeared under Milton's name till the year 1645.

§ This Dedication, from Lawes's edition, does not appear in the edition of Milton's Poems, printed under his own inspection, 1673, when lord Brackly, under the title of earl of Bridgewater, was still living. Milton was perhaps unwilling to own his early connections with a family, conspicuous for its unshaken loyalty, and now highly patronised by king Charles the second. See PRELIMIN. NOTES.

The

The Copy of a Letter written by Sir HENRY WOOTTON, to the Author, upon the following Poem.

From the Colledge, this 13. of April, 1638.

S I R,

IT was a special favour, when you lately bestowed upon me here, the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. H., I would have been bold in our vulgar phrase to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together some good authors of the antient time: among which, I observed you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the sixth of this month, and for a dainty peece of entertainment which came therewith. Wherin I should much commend the Tragical part †, if the

† “ *If the lyrical part did not ravish me with a certain Dorique* “ ** delicacy in your songs and odes.*”] Sir Henry Wootton, now provost of Eton college, was himself a writer of English odes, and with some degree of elegancce. He had also written a tragedy, while a young student at Queen’s College Oxford, called TANCREDO, acted by his fellow-students. See his LIFE by Walton, p. 11. Cowley wrote an Elegy on his death. Donne has testified his friendship

* Fletcher’s pastoral comedy, of which more will be said hereafter, is characterised by Cartwright, “Where softNESS reigns.” POEMS, p. 269, edit. 1651.
for

Lyrical did not ravish me with a certain Dorique delicacy in your songs and odes, whereunto I must plainly confesse to have seen yet nothing parallel in our language : *Ipsa mollities*. But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly soever) the true artificer. For the work itself, I had viewed som good while before, with singular delight †, having received it from our common friend Mr. R. in the very close of the late Mr. R's. Poems, printed at Oxford, whereunto it was added (as I now suppose) that the acces-

for Wootton in three copies of verses. p. 61. 77. 104. He is celebrated, both as a scholar and a patron, by Bastard the epigrammatist. Lib. ii. EPIGR. 4. p. 29. edit. 1598. He was certainly a polite scholar, but on the whole a mixed and desultory character. He was now indulging his studious and philosophic propensities at leisure. Milton, when this letter was written, lived but a few miles from Eton.

† “ Having received it from our common friend Mr. R. in the very close of the late Mr. R's Poems, printed at Oxford, whereunto it was added, &c.”] I believe “ Mr. R.” to be John Rouse, Bodley's librarian, of whom I have more to say hereafter. “ The late Mr. “ R.” is unquestionably Thomas Randolph the poet. It appears from his monument, which I have seen, in the church of Blatherwyke in Northamptonshire, that he died on the seventeenth day of March, in 1634. In which year COMUS was performed at Ludlow-castle on Michaelmas-night. In the year 1638, Randolph's POEMS were printed at Oxford, viz. “ POEMS, with the MUSES LOOK-
“ ING-GLASS and AMYNTAS. By Thomas Randolph, M. A.
“ and late Fellow of Trinity college Cambridge. Oxford, Printed
“ by L. Litchfield printer to the Vniversitie for Fr. Bowman,
“ 1638.” In quarto. Containing one hundred and fourteen pages. But who has ever seen a copy of this edition of Randolph's Poems with COMUS at the end? Sir Henry supposes, that COMUS was added at the close of these poems, “ that the accessory might help
“ out the principal, according to the art of stationers, and to leave
“ the reader *Con la bocca dolce*.” Randolph's poems were published by his brother, who would not think such a recommendation was wanted; and who surely did not mean to include the works of others. It was foreign to his purpose. It marred the integrity of his design. He was not publishing a miscellany. Such an extraneous addition would have been mentioned in a preface. Nor
were

fory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*.

Now Sir, concerning your travels, wherein I may chalenge a little more priviledge of discours with you; I suppose you will not blanch Paris in your way; therefore I have been bold to trouble you with a few lines to Mr. *M. B.* whom you shall easily find attending the young Lord *S.* as his governour, and you may surely receive from him good directions

were Randolph's Poems so few or so small, as to require any such accession to make out the volume. A second edition of Randolph's Poems, much enlarged, appeared at Oxford in duodecimo, in 1640, and with commendatory verses prefixed, by the same printers and publishers. Here we are equally disappointed in seeking for *COMUS*; which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjusted. Henry Lawes the musician, who composed *COMUS*, and of whom I shall say more in a proper place, being wearied with giving written copies, printed and published this drama, about three years after the presentation, omitting Milton's name, with the following title. "A Maske presented at Ludlow castle, 1634, on "Michaelmasse night, before the right honorable the Earle of "Bridgewater, Vicount Brackly, Lord President of Wales, and "one of his maiesties most honorable privie counsell."

"*Eheu! quid volui misero mihi? Floribus austrum*
"*Perditus.*"———

"London. Printed for Hvmphrey Robinsn at the signe of the "three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Rouse transmitted from Oxford, in 1638, the first or quarto edition of Randolph's Poems to Sir Henry Wootton, he very officiously stitched up at the end Lawes's edition of *COMUS*, a slight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the *MUSES LOOKING-GLASS* and *AMYNTAS*, the two concluding pieces of the volume. Wootton did not know the name of the author of *COMUS*, the Mask which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy "intimating the name of the true artificer," on the sixth day of April, 1638. I have before observed, that Lawes's edition had not the name of the author. This, we may presume, was therefore the *COMUS*, which Wootton had seen at the end of Randolph.

for

for the shaping of your farther journey into Italy, where he did reside by my choice som time for, the king, after mine own recess from Venice.

I should think that your best line will be thorow the whole length of France to Marseilles, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge: I hasten as you do to Florence, or Siena, the rather to tell you a short story from the interest you have given me in your safety.

At Siena I was tabled in the house of one Alberto Scipioni an old Roman courtier in dangerous times, having bin steward to the Duca di Pagliano, who with all his family were strangled, save this onely man that escaped by foresight of the tempest: with him I had often much chat of those affairs; into which he took pleasure to look back from his native harbour; and at my departure toward Rome (which had been the center of his experience) I had wonn confidence enough to beg his advice, how I might carry my self securely there, without offence of others, or of mine own conscience. *Signor Arrigo mio*, (sayes he) *I penseri stretti, et il viso sciolto*,* will go safely over the whole world; Of which Delphian oracle (for so I have found it) your judgement doth need no commentary: and therefore (Sir) I will commit you with it to the best of all securities, Gods dear love, remaining

Your friend as much at command

as any of longer date

HENRY WOOTTON†.

* That is, "Thoughts close, Looks loose."

† Milton mentions this Letter of sir Henry Wootton for its elegance, in his DEFENSIO SECUNDA POPULI ANGLICANI. "Abeuntem, vir clarissimus Henricus Woottonus, qui ad Venetos
VOL. I. Q orator

P O S T S C R I P T.

S I R,

I HAVE expressly sent this my foot-boy to prevent your departure without som acknowledgement from me of the receipt of your obliging Letter, having my self through som busines, I know not how, neglected the ordinary conveyance. In any part where I shall understand you fixed, I shall be glad, and diligent to entertain you with home-novelties; even for som fomentation of our friendship, too soon interrupted in the cradle*.

“ orator Jacobi regis diu fuerat, et votis et præceptis eunti peregræ
 “ sane utilissimis, ELEGANTI EPISTOLA perscriptis, amicissime
 “ prosequutus est.” PROSE WORKS, ii. 332. This letter appeared first in the edition of 1645, where it is prefixed to COMUS, p. 71. I know not why it was suppressed, and by Milton himself, in that of 1673. It was restored to its proper place by Tonson, in his edition of 1705. It appears in the third edition of the RELIQUIÆ WOTONIANÆ, p. 343. Lond. 1672. 8vo. But not in edit. 1657. “ Lord S.” mentioned above, is Lord Scudamore. See Philips’s LIFE of Milton, p. xi.

* He should have said, “ in *its* cradle.” See the beginning of the LETTER.

PRELIMI-

PRELIMINARY NOTES

O N

C O M U S.

LUDLOW CASTLE.

SOME idea of this venerable and magnificent pile, in which COMUS was played with great splendour, in 1634, at a period when Masques were the most fashionable entertainment of our nobility, will probably gratify those, who read Milton with that curiosity which results from taste and imagination.

It was founded on a ridge of rock overlooking the river Corve, by Roger Montgomery, about the year 1112, in the reign of king Henry the first. But without entering into its more obscure and early annals, I will rather exhibit the state and condition in which it might be supposed to subsist, when Milton's drama was performed. Thomas Churchyard, in an old poem called the *WORTHINES OF WALES*, printed in 1578, has a chapter intitled "The Castle of Ludloe." In one of the state apartments, he mentions a superb escutcheon in stone of the Arms of Prince Arthur son of Henry the seventh: and an empalement of Saint Andrew's Cross with Prince Arthur's Arms, painted in the windows of the Great Hall. And in the Hall and Chambers, he says, there was a variety of rich workmanship, suitable to so magnificent a castle. "In it is a Chapel, he adds, most trim and costly, so bravely wrought, so fayre and finely framed, &c." About the walls of this Chapel were sumptuously painted, "a great device, a worke most rich and rare," the Armes of many of the kings of England, and of the lords of the Castle from sir Walter Lacie the first lord, &c. "The armes of all these afore spoken of, are

" gallantly and cunningly sett out in that Chapell.—Now is to be
 " rehearsed, that sir Harry Sidney being lord President buylt
 " twelve roomes in the sayd Castle, which goodly buildings doth
 " shewe a great beautie to the same. He made also a goodly Ward-
 " robe underneath the new Parlor, and repayred an old Tower
 " called Mortymer's Tower, to kepe the auncient recordes in the
 " same ; and he repayred a fayre rounge under the Court-house,
 " and made a great wall about the wood-yard, and built a most
 " braue Conduit within the inner Court : And all the newe build-
 " ings over the Gate, sir Harry Sidney, in his dayes and govern-
 " ment there, made and set out, to the honour of the queene, and
 " the glorie of the Castle. There are in a goodly or stately place,
 " my lorde earl of Warwick's Armes, [of] the earl of Derby, the
 " earl of Worcester, the earl of Pembroke, and sir Harry Sidney's
 " Armes in like manner : al these stand on the left side of the
 " [great] Chamber. On the other side are the Armes of North-
 " wales and Southwales, two red lyons and two golden lyons [for]
 " Prince Arthur. At the end of the Dying Chamber, there is a
 " pretty device, how the hedge-hog broke his chayne and came
 " from Ireland to Ludloe. There is in the Hall a great grate of
 " iron [a portcullis], of a huge height." fol. 79. This once be-
 " longed to the grand portal of the Castle. In the Hall, or in one
 " of the Great Chambers, COMUS was acted. We are told by David
 " Powell, the Welch historian, that sir Henry Sidney knight, made
 " lord President of Wales in 1564, " repaired the Castle of Ludlowe
 " which is the cheefest house within the Marches, being in great
 " decaye, as the Chapell, the Court-house, and a faire Fountaine,
 " &c. Also he erected divers new buildings within the said Castell,
 " &c." HIST. OF CAMBRIA, edit. 1580. 4to. p. 401. In this
 " Castle, the Creation of Prince Charles to the Principality of Wales,
 " and earldom of Chester, afterwards king Charles the first, was kept
 " as a festival, and solemnised with uncommon magnificence, in the
 " year 1616. See a Narrative entitled " The Loue of Wales to their
 " Soueraigne Prince, &c." Lond. 1616. 4to. Many of the exte-
 " rior towers still remain. But the royal apartments, and other rooms
 " of state, are abandoned, defaced, and lie exposed to the weather. It
 " was an extensive and well-wrought fabric. Over the stable-doors
 " are still the Arms of queen Elizabeth, Lord Pembroke, &c. Fre-
 " quent tokens of antient pomp peep out from amidst the rubbish of
 " the mouldering fragments. Prince Arthur, abovementioned, died in
 " 1502, after his short cohabitation with his wife the princeess Catha-
 " rine of Spain, at this Castle, which was the palace of the Prince of
 " Wales, appendent to his Principality. It was constantly inhabited
 " by his deputies, styled the Lord Presidents of Wales, till the princi-
 " pality-court, a separate jurisdiction, was abolished by king William.
 " Its buildings, together with the town of Ludlow, were represented
 " in one of the scenes of the Mask. See after v. 957. With whatever
 " feats of chivalry it might have been antiently ennobled, the repre-
 " sentation

sentation of *Comus*, in this stately fortress, will ever be mentioned as one of the most memorable and honourable circumstances in the course of its history.

*JOHN EARL OF BRIDGEWATER
AND HIS FAMILY.*

SIR John Egerton, second son of Thomas lord Chancellor Egerton, knight of the Bath, Baron of Elefmere, earl of Bridgewater, and lord President of Wales, before whom *Comus* was presented at Ludlow Castle in 1634, married Frances second daughter of Ferdinando earl of Derby. And thus it was for the same family that Milton wrote both *ARCADES* and *COMUS*: for Alice the countess dowager of Derby, before whom *ARCADES* was presented, was mother to Frances Lady Bridgewater; and the third wife of lord John Bridgewater's father, lord Chancellor Egerton, but without issue. See *supr.* p. 111. And *Dugd. BARON.* vol. ii. pp. 414, 415. 250, 251. Our earl John was appointed to the Presidency of Wales by king Charles the first at Theobalds, May 12, 1633. *Rym. FOED.* xix. 449. He died in 1649. His lady in 1635. See *Note on COM.* v. 34.

They had issue, four sons and eleven daughters. JOHN lord viscount Brackley, the third son, who performed the part of the *FIRST BROTHER* in *COMUS*, succeeded to his father's inheritable titles, and was at length of the Privy council to king Charles the second. He died Octob. 26, aged sixty four, in 1686. He was therefore only twelve years old when he acted in *COMUS*. And his brother THOMAS, who played the *SECOND BROTHER*, was still younger. Hence in the dialogue between *Comus* and the Lady, v. 289.

Com. Were they of manly prime, or youthful bloom?

Lad. As smooth as Hebe's their unrazor'd lips.

Where see the *Note*. Chauncy, the historian of Hertfordshire, who was well acquainted with this young JOHN lord Brackley when a man, says that he was a nobleman of the most valuable and amiable qualities: "he was of a middling stature, with black hair, a round visage, a modest and grave aspect, a sweet and pleasant countenance, and comely presence. He was a learned man, and delighted much in his library." *HIST. HERTF.* p. 554. This account of his person perfectly corresponds with Milton's description of his beauty and deportment while a boy: and the panegyric, we may suppose, was as justly due to his brother Thomas, *COM.* 298.

Their

Their port was more than human, as they stood :
 I took it for a faery vision
 Of some gay creatures of the element,
 That in the colours of the rainbow live,
 And play i' th' plighted clouds. I was awe-struck,
 And as I pass, I worship. —

Again, the Lady requests Echo, v. 236.

Canst thou not tell me of a gentle pair,
 That likest thy Narcissus are !

And hence these expressions in Henry Lawes's Dedication of *COMUS* to lord JOHN, in his edition 1637, written when he was now three years older, that is about fifteen : in which Lawes mentions "the *faire hopes* and rare endowments of your *much-promising* youth, which give a full assurance to all that know you of a future excellence." He then calls him *Sweet Lord*, "wishing him to live *long*, to be the honour of your name, &c." And in the beginning of the Dedication, he says, "This poem which received its first occasion of birth from yourself and others of your noble family, and much honour from your *own person* in the performance, &c." See this Dedication above, p. 117. This young nobleman married at nineteen, 1642, Elizabeth daughter of William duke of Newcastle ; who died in 1663, leaving a numerous issue. See the next Note. She was a most amiable character : and the earl her husband ordered it to be recorded on his tomb in Gadesden church, that "he enjoyed almost twenty-two years, all the happiness a man could receive in the sweet society of the best of wives." Till his death he was inconsolable for her loss. In the Newcastle Book on Horsemanship, there is a print of this JOHN earl of Bridgewater (the FIRST Brother in *COMUS*) and his countess ELIZABETH, grouped with other figures. There is also a large mezzotinto print in quarto of this earl, done in 1680, from a portrait by William Claret an imitator of Lely, which I believe is at Ashridge.

Mr. THOMAS Egerton, abovementioned, who performed the part of the SECOND BROTHER in our drama, was a fourth son of the old earl John, and died unmarried at twenty three.

The Lady ALICE Egerton, probably so named from her grandmother in law the countess dowager of Derby, who acted the Lady in *COMUS*, was the eleventh daughter, and could not now have been more than thirteen years old. She was taught music by Henry Lawes. She became the third countess of Richard lord Vaughan of Emlyn, and earl of Carbury, who lived at Golden-Grove in Carmarthenshire, and by whom she had no issue, about 1653. See the next Note. And Dugd. BARON. vol. ii. 470. In Henry Lawes's "Select *AYRES* and *DIALOGUES* for the Theorbo, &c." published 1669, there is a song addressed to this Lady from her husband, called the EARL TO THE COUNTESS OF CARBURY. I will

will cite the two last stanzas, which are excellent in the affected and witty style of the times.

When first I view'd thee, I did spy
Thy soul stand beckoning in thine eye;
My heart knew what it meant,
And at its first kiss went;
Two balls of wax so run,
When melted into one:
Mix'd now with thine my heart now lies,
As much love's riddle as thy prize.

For since I can't pretend to have
That heart which I so freely gave,
Yet now tis mine the more,
Because tis thine, than twas before,
DEATH will unriddle this;
For when thou'rt call'd to blifs,
He needs not throw at me his dart,
'Cause piercing Thine he kills My heart.

This Lady ALICE must not be confounded with Lord Carbury's second countess Frances, who died Oct. 9, 1650: and to whom there is a funeral Sermon, with a Latin epitaph, both superabundantly full of her praises, by the pious and learned bishop Jeremy Taylor. The earl, in the Epitaph, with great tenderness expresses his intention of resting in the same grave with this accomplished lady, although he married so soon afterwards, as we have seen, the lady ALICE Egerton. See bishop Taylor's SERMONS, edit. 5th. fol. Printed for R. Royston, 1678. This Lord Carbury was Privy counsellor to Charles the second. He harboured in his house at Golden Grove bishop Taylor abovementioned, during the Rebellion: and most of that prelate's works are dedicated to him. This Richard earl of Carbury succeeded his father in law, John earl of Bridgewater, in the Presidentship of Wales: which I chiefly mention, to introduce a circumstance more to his honour, that at the Restoration he appointed Butler to the Stewardship of Ludlow-castle, a very respectable and lucrative office, while the principality-court continued to be held there. See Wood, ATH. OXON. ii. 452. And Whitlock, MEM. p. 115. edit. 1682. Butler had been before lord Carbury's secretary.

The two young noblemen of whom I have been here speaking, JOHN Lord Brackley afterwards earl of Bridgewater, and his brother Mr. THOMAS Egerton, were practitioners in the business of acting Masques; and although now so very young when they played in COMUS, had before appeared on a higher stage. They performed in a Masque called COELUM BRITANNICUM, written by that elegant poet, the rival of Waller, Thomas Carew, and presented

sented in 1633, in the Banqueting-House at Whitehall, on Shrove-tuesday night. See Carew's POEMS, p. 215. edit. 1651. It is more than probable, that they played among the young nobility, together with their sister the lady ALICE, in ARCADES. Where see v. 26. seq. Their sister PENELOPE Egerton, a sixth daughter, afterwards married to sir Robert Napier of Luton-Hoo in Bedfordshire, acted at court with the queen and other ladies, in Jonson's Masque of CHLORIDIA, at Shrove-tide, 1630. Jonson's WORKS, vol. vi. p. 211.

All that I have mentioned of the Egerton or Bridgewater family, are buried under a stately monument in the church of Little-Gadsheden in Hertfordshire, but bordering upon Buckinghamshire. On that monument, is a long inscription to the memory of the father, the first earl JOHN, the lord President of Wales, who, among other valuable accomplishments, is there said to have been "a profound scholar." It was lucky, that at least one person of the audience, and he the chief, was capable of understanding the many learned allusions in this drama. The family lived at Ashridge in the parish of Gadsheden, anciently a royal palace, and still inhabited by their illustrious descendant the present duke of Bridgewater. Milton, as I have related, lived in the neighbourhood; and, as in writing the Mask for Harefield, was partly from that circumstance employed to write COMUS: which yet was exhibited at Ludlow castle, on occasion of Lord Bridgewater's appointment to the principality-court of Wales.

H E N R Y L A W E S.

HENRY Lawes, who composed the music for COMUS, and performed the combined characters of the SPIRIT and the shepherd THYRSIS in that drama, was the son of Thomas Lawes a vicar-choral of Salisbury cathedral. He was perhaps at first a choir-boy of that church. With his brother William, he was educated in music under Giovanni Coperario; supposed by Fenton in his Notes on Waller to be an Italian, but really an Englishman under the plain name of John Cooper, at the expence of Edward earl of Hertford. In January, 1625, he was appointed Pistoler, or Epistoler,* of the royal chapel; in November following he became one of the Gentlemen of the choir of that chapel; and soon afterwards, clerk of the cheque, and one of the court-musicians to king Charles the first.

In 1633, in conjunction with Simon Ives, he composed the music to a Mask presented at Whitehall on Candlemas night by the gentlemen of the four Inns of court, under the direction of such

* This officer, before the Reformation, was a Deacon: and it was his business to read the *Epistle* at the altar.

grave characters as Noy the attorney-general, Edward Hyde afterwards earl of Clarendon, Selden, and Bulstrode Whitlock. Lawes and Ives received each one hundred pounds as composers; and the whole cost, to the great offence of the puritanical party, amounted to more than one thousand pounds. In Robert Herrick's *HESPERIDES*, or Poems, are three or four Christmas Odes, sung before the king at Whitehall, composed by Lawes, edit. Lond. 1648, 4to. p. [ad calc.] 31. seq. And in the same collection, there is an Epigram *To Mr. HENRY LAWES, the excellent Composer of his Lyricks*, by which it appears that he was celebrated no less as a vocal than an instrumental performer, *ibid.* p. 326.

Touch but the lire, my *Harrie*, and I heare
From thee some raptures of the rare *Gotiere*;
There, if thy voice commingle with the string,
I heare in thee the rare *Laniere* to sing,
Or curious *Wilson*, &c. —

Lawes, in the Attendant Spirit, sung the last Air in *COMUS*, or all the lyrical part to the end, from v. 958. He appears to have been well acquainted with the best poets, and the most respectable and popular of the nobility, of his times. To say nothing here of Milton, he set to music all the Lyrics in Waller's *POEMS*, first published in 1645, among which, is an ODE addressed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was set by Lawes in 1635. He composed the *SONGS*, and a *Masque*, in the *POEMS* of Thomas Carew. See third edit. 1651, p. ult. The *Masque* was exhibited in 1633. In the title page to *COMEDIES*, *TRAGI-COMEDIES*, and other *POEMS*, by William Cartwright, published in 1651, but written much earlier, it is said, that the "Ayes and Songs were set by Mr. "Henry Lawes," and Lawes himself has a commendatory poem prefixed, inscribed, "To the memory of my most deserving and "peculiar friend, Mr. William Cartwright." See Note on *COM.* v. 86. The music to Lovelace's *AMARANTHA*, a Pastoral, is by Lawes. Wood, *ATH. OXON.* ii. 229. He published "AYRES "and *DIALOGUES* for one, two, and three voyces, &c. Lond. "1653." fol. They are dedicated to Lady Vaughan and Carbury, who had acted the *LADY* in *COMUS*, and to her sister Mary, Lady HERBERT of Cherbury. See the last NOTE. Both had been his scholars in music. "To the two most illustrious SISTERS, "ALICE, Countesse of Carberie, and Mary, Lady Herbert of "Cherbury and Castle-island, daughters to John, earl of Bridgewater, Lord President of Wales, &c. — No sooner I thought "of making these publick, than of inscribing them to your Ladiships: most of them being composed, when I was employed by "your ever honoured parents to attend your Ladiships' education "in musick: who, as in other accomplishments fit for persons of "your quality, excelled most ladies, especially in Vocal Musick,

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“wherein you were so absolute, that you gave life and honour to
 “all I taught you: and that with more understanding, than a new
 “generation [of composers] pretending to skill, I dare say, are
 “capable of.” [See COM. v. 85. And the Note.] The words
 of the numerous songs in this work, are by some of the most emi-
 nent poets of the time. A few young noblemen are also contribu-
 tors. The composers are not only Henry and William Lawes,
 but Wilson, Coleman, Webb, Lanier, &c. One of the pieces
 by H. Lawes, is a poem by John Birkenhead, called an “An-
 “niversary on the Nuptials of John, earl of Bridgewater, Jul.
 “22, 1642.” See p. 33. And Wood, ATH. OXON. ii. 640.
 This was the young lord Brackley, who played the FIRST BRO-
 THER in COMUS, and who married Elizabeth, daughter of Wil-
 liam, duke of Newcastle. See the last Note. Another is the
 COMPLAINT of ARIADNE, written by Cartwright, and printed
 in his POEMS, p. 238. [See below, SONN. xiii. 11.] For a com-
 position to one of the airs of this piece, which gained excessive
 and unusual applause, Lawes is said to be the first who introduced
 the Italian style of music into England. In the Preface he says,
 he had formerly composed airs to Italian and Spanish words: and,
 allowing the Italians to be the chief masters of the musical art,
 concludes that England has produced as able musicians as any
 country of Europe, and censures the prevailing fondness for Italian
 words. To this Preface, among others, are prefixed Waller’s
 verses abovementioned; and two copies by Edward and John
 Philips, Milton’s nephews. There are also “Select AYRES and
 “DIALOGUES to sing to the Theorbo-lute, or Bass-viol, com-
 “posed by Mr. Henry Lawes, late servant to his Majesty in his
 “publick and private Musicke, and other excellent masters. The
 “second Book. Lond. Printed by W. Goodbid for John Play-
 “ford; and to be sold at his shop in the Temple near the Church-
 “dore, 1669.” Here is the SONG, quoted in the last NOTE,
 called *The Earl to the countess of Carbury*. See p. 90. Compare
 Wood, ATH. OXON. ii. F. p. 59. Besides his Psalms, printed
 for Moseley, 1648, in conjunction with his brother William, and
 to which Milton’s thirteenth SONNET is prefixed, *To Mr. H.*
Lawes on the publishing his Airs, dated in the Trinity manuscript,
 Febr. 9, 1645, Lawes composed tunes to Sandys’s admirable
 PARAPHRASE of the Psalms, first published in 1638. [See Note
 on SONN. xiii. v. 11.] I know not, if any of these Psalm-tunes
 were ever popular: but Lawes’s seventy-second Psalm was once
 the tune of the chimes of Saint Lawrence Jewry. Wood says,
 that he had seen a poem written by sir Walter Raleigh, “which
 “had a musical composition of two parts set to it by the incom-
 “parable artist Henry Lawes.” ATHEN. OXON. ii. p. 441. num.
 510. See also vol. i. F. p. 194. More of Lawes’s works, are in
 the Treasury of Musick, 1669. In the Musical Companion, 1662.

In Tudway's Collection of British Music. And in other old and obsolete musical miscellanies.

Cromwell's usurpation put an end to Masks and music: and Lawes being dispossessed of all his appointments, by men who despised and discouraged the elegancies and ornaments of life, chiefly employed that gloomy period in teaching a few young ladies to sing and play on the lute. Yet he was still greatly respected; for before the troubles began, his irreproachable life, ingenuous deportment, engaging manners, and liberal connections, had not only established his character, but raised even the credit of his profession. Wood says, that his most beneficent friends during his sufferings for the royal cause, in the rebellion and afterwards, were the ladies ALICE and MARY, the earl of Bridgewater's daughters, before mentioned. MSS. Mus. ASHMOL. D. 17. p. 115. 4to. But in the year 1660, he was restored to his places and practice; and had the happiness to compose the coronation anthem for the exiled monarch. He died in 1662, and was buried in Westminster abbey. Of all the testimonies paid to his merit by his contemporaries, Milton's commendation, in the thirteenth SONNET and in some of the speeches in COMUS, must be esteemed the most honourable. And Milton's praise is likely to be founded on truth. Milton was no specious or occasional flatterer; and, at the same time, was a skillful performer on the organ, and a judge of music. And it appears probable, that even throughout the rebellion, he had continued his friendship for Lawes; for long after the king was restored, he added the SONNET to LAWES in the new edition of his Poems, printed under his own eye, in 1673. Nor has our author only complimented Lawes's excellencies in music. For in COMUS, having said that Thyrsis with his *soft pipe*, and *smooth-dittied song*, could *still the roaring winds*, and hush the *waving woods*, he adds, v. 88.

— Nor of less FAITH.

And he joins his *worth* with his *skill*, SONN. xiii. v. 5.

In 1784, in the house of Mr. Elderton, an attorney at Salisbury, I saw an original portrait of Henry Lawes on board, marked with his name, and, "ætat. suæ 26, 1626." This is now in the bishop's palace at Salisbury. It is not ill painted; the face and ruff in tolerable preservation; the drapery, a cloak, much injured. Another in the Music-School at Oxford; undoubtedly placed there before the rebellion, and not long after the institution of that school, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel. And among the mutilated records of the same School, is the following entry; "Mr. Henry Lawes gentleman of his Majesty's Chappell royall, and of his private musick, gave to this School a rare Theorbo for singing to, valued at with the earl of Bridgewater's crest in brasse just under the finger-board, with its case: as also a sett of" The earl of Bridge-

water is the second earl JOHN, who acted the part of the FIRST BROTHER in COMUS, being then lord Brackley.

HENRY's brother WILLIAM, a composer of considerable eminence, was killed in 1645, at the siege of Chester: and, it is said, that the King wore a private mourning for his death. Herick has commemorated his untimely fate, which suddenly silenced every viol, lute, and voyce, in a little poem *Upon Mr. William Lawes the rare Musician*. HESPERID. ut supr. p. 341. Of William's separate works, there are two bulky manuscript volumes in score, for various instruments, in the Music School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compositions for Masks exhibited before the king at Whitehall, and at the Inns of court. Most of the early musical treasures of that School, were destroyed or dispersed in the reign of fanaticism; nor was the establishment, which flourishes with great improvements under the care and abilities of the present worthy Professor, effectually restored till the year 1665*.

I have purposely reserved what I had to say particularly about Lawes's COMUS, with a few remarks on the characteristic style of his music, to the end of this Note. Peck asserts, that Milton wrote COMUS at the request of Lawes, who promised to set it to music. Most probably, this Mask, while in projection, was the occasion of their acquaintance, and first brought them together. Lawes was now a domestic for a time at least, in Lord Bridgewater's family, for it is said of Thyrsis in COMUS, v. 85.

That to the *service* of this house belongs,
Who with his soft pipe, &c.

And, as we have seen, he taught the earl's daughters to sing, to one of whom, the Lady ALICE, the SONG to ECHO was allotted. And Milton was a neighbour of the family. See the last Note. It is well known, that Lawes's Music to COMUS was never printed.

* I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Musick Lecture usually read in the *Vesperis Comitiorum*, [in this School] is found by experience to be altogether *uselesse*, noe way tending to the *honour* of the university, or the *furberance* of any *literature*, but hath been an occasion of great *disponour* to God, *scandall* to the place, and of many *evills*: It is ordered by the delegates that it be utterly taken away." MS. ACTA Delegator. Univ. Oxon. ab ann. 1655. sub ann. 1656. Yet soon afterwards the following order occurs under the same year. "Concerning the Musick Lecture, it was approved by the Delegates, that Instruments bee provided according to the will of the founder: and Mr. Proctor bee desired to goe to the President and Fellows of S. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657, that the musick books of the School, which had been removed by one Jackson, a musician and royalist, should be restored, and the stipend duly paid to the professor Dr. Wilson. This institution, however, languished in neglect and contempt till the Restoration; and for this slight support, I suspect, was solely indebted to the interposition of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult sciences, and a lover of music on philosophical principles.

But by a manuscript in his own hand-writing it appears, that the three Songs, SWEET ECHO, SABRINA FAIR, and BACK SHEPHERDS BACK, with the lyrical Epilogue, "To the Ocean now I fly," were the whole of the original musical composition for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Professor of Music at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's song of SWEET ECHO with the words, HIST. MUS. iv. 53. So has doctor Burney. One is surprised that more music was not introduced in this performance, especially as Lawes might have given further proofs of the vocal skill and proficiency of his fair scholar. As there is less music, so there is less machinery, in COMUS, than in any other mask. The intrinsic graces of its exquisite poetry disdained assistance.

For a composition to one of the airs of Cartwright's ARIADNE, mentioned above; Lawes, as I have before incidentally remarked, is said to have introduced the Italian style of music into England: and Fenton, in his Notes on Waller, affirms, that he imparted a *softer mixture of Italian airs* than was yet known. This perhaps is not strictly or technically true. Without a rigorous adherence to counterpoint, but with more taste and feeling than the pedantry of theoretic harmony could confer, he communicated to verse an original and expressive melody. He exceeded his predecessors and contemporaries, in a pathos and sentiment, a simplicity and propriety, an articulation and intelligibility, which so naturally adapt themselves to the words of the poet. Hence, says our author, SONN. xiii. 7.

To after age thou shalt be writ the man
That with *smooth air* could *humour* best our tongue.

Which lines stand thus in the manuscript,

To after age thou shalt be writ the man
That didst REFORM THY ART.—

And in COMUS, Milton praises his "SOFT pipe, and SMOOTH-DITTIED song," v. 86. One of his excellencies was an exact accommodation of the accents of the music to the quantities of the verse. As in the SONNET just quoted, v. 1. seq.

Harry whose *tuneful* and *well measur'd* song
First taught our English music how to *span*
Words with just *note* and *accent*, not to scan
With Midas-ears, committing short and long.

Waller joins with Milton in saying, that other composers admit the poet's sense but *faintly* and *dimly*, like the rays through a church-window of painted glass: while his favourite Lawes

—Could truly boast,
That not a SYLLABLE is LOST.

And

And this is what Milton means, where he says in the SONNET so often cited, "Thou honour'st VERSE." v. 9. In vocal execution, he made his own subservient to the poet's art. In his tunes to Sandys's Psalms, his observance of the rythmus and syllabic accent, an essential requisite of vocal composition, is very striking and perceptible; and his strains are joyous, plaintive, or supplicatory, according to the sentiment of the stanza. These Psalms are for one finger. The solo was now coming into vogue: and Lawes's talent principally consisted in songs for a single voice: and here his excellencies which I have mentioned might be applied with the best effect. The SONG TO ECHO in COMUS was for a single voice, where the composer was not only interested in exerting all his skill, but had at the same time the means of shewing it to advantage; for he was the preceptor of the lady who sung it, and consequently must be well acquainted with her peculiar powers and characteristical genius. The poet says, that this song, "rose like a steam of rich-distilled perfumes, and stole upon the air, &c." v. 555. Here seems to be an allusion to Lawes's *new* manner; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this song wants embellishments, and has too much simplicity, for modern critics, and a modern audience. But it is the opinion of one whom I should be proud to name, and to which I agree, that were Mrs. Siddons to act the Lady in COMUS, and sing this very simple air, when every word would be heard with a proper accent and pathetic intonation, the effect would be truly theatrical. Another excellent judge, of consummate taste and knowledge in his science, is unwilling to allow that Lawes had much address in adapting the accents of the music and the quantities of the verse. He observes, that in this SONG TO ECHO a favourable opportunity was suggested to the musician for instrumental iterations, of which he made no use: and that, as the words have no accompaniment but a dry bass, the notes were but ill calculated to *waken* Echo however *courteous*, and to invite her to *give an answer*. Burney's HIST. MUS. vol. iii. ch. vii. pp. 382. 383. 384. 393. It is certain, that the words and subject of this exquisite song, afford many tempting capabilities for the tricks of a modern composer.

Mr. Mason has paid no inconsiderable testimony to Lawes's music, in encouraging and patronising a republication of his Psalm-tunes to Sandys's PARAPHRASE, with Variations, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Mason, I have adopted, and added to what I had hazarded on the subject in my last edition, many of these criticisms on Lawes's musical style. Lawes has also received another tribute of regard from Mr. Mason: in Lawes's SONG TO ECHO; he has very skilfully altered or improved the bass, and modernised the melody.

O R I G I N O F C O M U S.

In Fletcher's FAITHFUL SHEPHERDESS, an Arcadian comedy recently published, Milton found many touches of pastoral and superstitious imagery, congenial with his own conceptions. Many of these, yet with the highest improvements, he has transferred into COMUS; together with the general cast and colouring of the piece. He caught also from the lyric rhymes of Fletcher, that DORIQUE DELICACY, with which sir Henry Wootton was so much delighted in the Songs of Milton's drama. Fletcher's comedy was coldly received the first night of its performance. But it had ample revenge in this conspicuous and indisputable mark of Milton's approbation. It was afterwards represented as a MASK at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who in the PARADISE LOST speaks contemptuously of these interludes, which had been among the chief diversions of an elegant and liberal monarch. B. iv. 767.

— Court-amours,

Mix'd dance, and wanton MASK, or midnight ball, &c.

And in his *Ready and easy Way to establish a free Commonwealth*, written in 1660, on the inconveniencies and dangers of readmitting *Kingship*, and with a view to counteract the noxious humour of returning to *Bondage*, he says, "a King must be adored as a demi-god, with a dissolute and haughty court about him, of vast expence and luxury, MASKS and Revels, to the debauching our prime gentry, both male and female, not in their pastimes only, &c." PR. W. i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it should be remembered, that Milton had not yet contracted an aversion to courts and court-amusements; and that in L'ALLEGRO, MASKS are among his pleasures. Nor could he now disapprove of a species of entertainment to which as a writer he was giving encouragement. The royal MASKS, however, did not, like COMUS, always abound with Platonic recommendations of the doctrine of chastity.

The ingenious and accurate Mr. Reed has pointed out a rude outline, from which Milton seems partly to have sketched the plan of the fable of COMUS. See BIOGRAPH. DRAMAT. ii. p. 441. It is an old play, with this title, "THE OLD WIVES TALE, a pleasant conceited Comedie, plaied by the Queenes Maiesties players." Written by G. P. [i. e. George Peele.] Printed at London by John Danter, and are to be sold by Ralph Hancocke and John Hardie, 1595." in quarto. This very scarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in quest of their Sister, whom an Enchanter had imprisoned. This magician had learned his art from his mother Meroë, as Comus had been instructed by his mother Circe. The Brothers call out on the Lady's name, and Echo replies. The Enchanter had given her a
 potion

potion which suspends the powers of reason, and superinduces oblivion of herself. The Brothers afterwards meet with an Old Man who is also skilled in magic; and by listening to his soothsayings, they recover their lost Sister. But not till the Enchanter's wreath had been torn from his head, his sword wrested from his hand, a glass broken, and a light extinguished. The names of some of the characters as Sacrapant, Chorebus, and others, are taken from the *ORLANDO FURIOSO*. The history of Meroe a witch, may be seen in "The xi " Bookes of the Golden Asse, containing the Metamorphosie of " Lucius Apuleius interlaced with sundrie pleasant and delectable " Tales, &c. Translated out of Latin into English by William Ad- " lington, Lond. 1566." See Chap. iii. " How Socrates in his " returne from Macedony to Larissa was spoyled and robbed, and " how he fell acquainted with one Meroe a witch." And Chap. iv. " How Meroe the witch turned divers persons into miserable " beasts." Of this book there were other editions, in 1571, 1596, 1600, and 1639. All in quarto and the black letter. The translator was of Univerfity College. See also Apuleius in the original. A Meroe is mentioned by Ausonius, *EPIGR.* xix. I reserve a more distinct and particular view of Peele's play, with the use of which I was politely favoured by the late lamented Mr. Henderson of Covent-garden theatre, for an *APPENDIX TO THE NOTES ON COMUS*. That Milton had his eye on this aucient drama, which might have been the favourite of his early youth, perhaps it may be at least affirmed with as much credibility, as that he conceived the *PARADISE LOST*, from seeing a Mystery at Florence, written by Andreini a Florentine in 1617, entitled *ADAMO*.

In the mean time it must be confessed, that Milton's magician Comus, with his cup and wand, is ultimately founded on the fable of Circe. The effects of both characters are much the same. They are both to be opposed at first with force and violence. Circe is subdued by the virtues of the herb Moly which Mercury gives to Ulysses, and Comus by the plant Haemony which the Spirit gives to the two Brothers. About the year 1615, a Masque called the *INNER TEMPLE MASQUE*, written by William Browne author of *BRITANNIA'S PASTORALS*, which I have frequently cited, was presented by the students of the Inner Temple. See Note on *COM.* v. 232. 636. 659. It has been lately printed from a munuscript in the Library of Emanuel College: but I have been informed, that a few copies were printed soon after the presentation. It is formed on the story of Circe, and perhaps might have suggested some few hints to Milton. I will give some proofs of Parallelism as we go along.

The genius of the best poets is often determined, if not directed, by circumstance and accident. It is natural, that even so original a writer as Milton should have been biassed by the reigning poetry of the day, by the composition most in fashion, and by subjects recently brought forward, but soon giving way to others, and almost as soon totally neglected and forgotten.

C O M U S,

A

M A S K

P R E S E N T E D

AT LUDLOW CASTLE.

VOL. I.

S

THE PERSONS.

The attendant SPIRIT, afterwards in the habit of
THYRSIS.

COMUS with his crew.

The LADY.

First BROTHER.

Second BROTHER.

SABRINA the Nymph.

The chief persons who presented were,
The Lord BRACKLY.
Mr. THOMAS EGERTON his brother.
The Lady ALICE EGERTON.

C O M U S,

A

M A S K.

The first Scene discovers a wild wood.

*The Attendent SPIRIT descends or enters.**

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial spirits live insph'rd
In regions mild of calm and serene air,

* "*The Attendent Spirit descends, &c.*"] The Spirit is called DAEMON in the Cambridge manuscript. This was Platonic. But DAEMON is used for SPIRIT, and also for ANGEL, in ANTONY AND CLEOPATRA, A. ii. S. iii.

Thy DAEMON, that's thy SPIRIT, which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cesar's is not ; but near him thy ANGEL
Becomes a Fear.—

The expressions however, are literally from North's Plutarch. See also Spenser's RUINS OF ROME, ft. 27.

That one would iudge, that the Romaine DEMON
Doth yet himselfe with fatall hand enforce,
Againe on foote to teare her pouldred corse.

The Spirit's Prologue, which opens the business of the drama, is introduced after the manner of the Greek Tragedy. He might, however, have avoided any application to an audience, as at v. 43.

S 2

See,

Above the smoke and stir of this dim spot, 5
 Which men call Earth, and with low-thoughted care
 Confin'd, and pester'd in this pinfold here,
 Strive to keep up a frail and feverish being,

See, among others, the Prologues to the *HECUBA*, *HIPPOLYTUS*, and *IPHIGENIA IN TAURIS*, of Euripides.

3. *Of bright aerial spirits live inspher'd.*] In *IL PENSEROSO*, the spirit of Plato was to be *UNSPHERED*, v. 88. That is, to be called down from the Sphere to which it had been allotted, where it had been *INSPHERED*: the word occurs exactly in the same sense in Drayton, on his *Mistress*, vol. iv. p. 1352.

O rapture great and holy !
 Do thou transport me wholly,
 So well her form to vary ;
 That I aloft may bear her,
 Whereas I will *INSPHERE* her
 In regions high and starry.

Compare Shakespeare, *TROIL. CRESS.* A. i. S. iii.

——The glorious planet Sol
 In noble eminence enthron'd and *SPHER'D*
 Amidst the ether.——

Light is “*SPHER'D* in a radiant cloud.” *PARAD. L.* vii. 247.

5. ——*This dim spot,*
Which men call earth.——] As Adam speaks to the angel.
PARAD. L. viii. 15.

When I behold this goodly frame, this world
 Of heaven and earth consisting, and compute
 Their magnitudes, this Earth, a *SPOT*, a grain,
 An atom, &c.

And afterwards, v. 23.

Round this opacous Earth, this punctual *SPOT*.
 That is, a Spot no more than a mathematical point.

7. *Confin'd, and pester'd in a pinfold here.*] *PIN-FOLD* is now provincial, and signifies sometimes a sheep-fold, but most commonly a pound. It occurs seemingly in the first sense in Spenser's *IRELAND*. And perhaps in Gascoigne's *BARTHOLOMEW OF BATH*, p. 69. edit. 1587. 4to.

In such a *PINFOLDE* were his pleasures pent.

Our author calls the Liturgy “a *PINFOLD* of set words.” *PROSE WORKS*, i. 413. Compare Fairfax's *Tasso*, C. xiii. 20.

——Neere the wood where close ipent
 The wicked sprites in syluan *PINFOLDS* were.

Shakespeare

Unmindful of the crown that virtue gives,
 After this mortal change, to her true servants, 10
 Amongst the enthron'd Gods on fainted seats.
 Yet some there be, that by due steps aspire
 To lay their just hands on that golden key,
 That opes the palace of eternity :
 To such my errand is ; and but for such, 15
 I would not soil these pure ambrosial weeds

Shakespeare has " LIPSURRY PINFOLD," where, as Mr. Steevens observes, something like the cant-phrase *Lobs pound* is perhaps intended. K. LEAR, A. ii. S. ii. Some miserable puns are constructed on this word, in the TWO GENTLEMEN OF VERONA. " Pro. You mistake, I mean the Pound, a *pin-fold*, &c." A. i. S. i. It is a Pound in HUDIBRAS. A Pinner is a shepherd in some parts of England, one who *pins the fold*. Compare Reed's OLD PLAYS, vol. iii. p. 7. In old deeds, among manerial rights, the privilege of a *Pinfold* for *Pound*, is claimed.

11. *Amongst the enthron'd gods on fainted seats.*] We may read, with Fenton, " th' enthroned." Or rather,

Amongst the gods enthron'd on fainted seats.

But Shakespeare seems to ascertain the old collocation, ANTON. CLEOPATR. A. i. S. iii.

Though you in swearing shake the THRONED GODS.

Milton, however, when speaking of the inhabitants of heaven, exclusively of any allusion to the class of angels styled *throne*, seems to have annexed an idea of a dignity peculiar, and his own, to the word ENTHRON'D. See PARAD. L. B. v. 536.

Myself, and all th' angelic host, that stand
 In sight of God, ENTHRON'D.—

For so I point the passage. Compare B. i. 128. " O chief of many " THRONED powers." That poem affords many other proofs.

15. —*Errand.*—] See Note on SAMS. AGON. v. 1284.

16. *I would not soil these pure ambrosial weeds*

With the rank vapours of this sin-worn mold.] But in the PARADISE LOST, an Angel eats with Adam, B. v. 433. This, however, was before the fall of our first parent : and it is not quite yet decided by Thomas Aquinas, whether or no Angels may not eat, when assuming a human form. He has a question, " An Angeli " possint COMEDERE in corporibus assumptis?" Tom. vi. p. 27. In Lib. Sec. Petri Lomb. Quæst. i. Distinct. viii. Artic. iv. edit. Antv.

With the rank vapours of this sin-worn mold.

But to my task. Neptune, besides the sway
Of every salt flood, and each ebbing stream,
Took in by lot 'twixt high and nether Jove 20
Imperial rule of all the sea-girt isles,
That like to rich and various gems inlay
The unadorned bosom of the deep ;
Which he, to grace his tributary Gods,
By course commits to several government, 25
And gives them leave to wear their saphir crowns,
And wield their little tridents : but this Isle,
The greatest and the best of all the main,
He quarters to his blue-hair'd deities ;

Antv. 1612. fol. As the angel Gabriel condescends to feast with Adam, while yet unpolluted, and in his primeval state of innocence, so our guardian Spirit would not have soiled the purity of his ambrosial robes with the noisom exhalations of this sin-corrupted earth, but to assist those distinguished mortals, who by a due progress in virtue, aspire to reach the golden key which opens the palace of eternity.

22. — *Sea-girt isles,*

That like to rich and various gems inlay

The unadorned bosom of the deep.] The thought, as has been observed, is first in Shakespeare, of England. K. RICHARD II. A. ii. S. i.

This precious stone set in the silver sea.

But Milton has heightened the comparison, omitting Shakespeare's petty conceit of the *silver* sea, the conception of a jeweller, and substituting another and a more striking piece of imagery. This RICH INLAY, to use an expression in the PARADISE LOST, gives beauty to the bosom of the deep, else UNADORNED. It has its effect on a simple ground. Thus the *bare earth*, before the creation, was "desert and bare, unsightly, UNADORN'D." PARADISE L. B. vii. 314.

Eve's tresses are *unadorned*, Ibid. B. iv. 305.

24. — *Tributary Gods.*] Hence perhaps Pope, in a similar vein of allegory, took his "TRIBUTARY urns." WINDS. FOR. v. 33.

29. *He quarters.*—] That is Neptune : with which name he honours

And all this tract that fronts the falling sun, 30
 A noble peer of mickle trust and power
 Has in his charge, with temper'd awe to guide
 An old and haughty nation proud in arms :
 Where his fair offspring, nurs'd in princely lore,
 Are coming to attend their father's state, 35
 And new-intrusted scepter : but their way
 Lies through the perplex'd paths of this dread wood,
 The nodding horror of whose shady brows
 Threats the forlorn and wandering passenger ;
 And here their tender age might suffer peril, 40
 But that by quick command from sovran Jove

nours the King, as Sovereign of the four seas ; for from the *British*
 Neptune only, this Noble Peer derives his authority. W.

32. — *With temper'd awe to guide*

An old and haughty nation, proud in arms.] That is the Cambro-Britons, who were to be governed by respect mixed with awe. The earl of Bridgewater, "A noble peer of mickle trust and power," was now governour of the Welch as lord-president of the principality. "Proud in arms," is Virgil's "*belloque superbi.*" *ÆN.* i. 21.

34. *Where his fair offspring, nurs'd in princely lore, &c..]* I have been informed from a manuscript of Oldys, that Lord Bridgewater, being appointed lord president of Wales, entered upon his official residence at Ludlow castle with great solemnity. On this occasion he was attended by a large concourse of the neighbouring nobility and gentry. Among the rest came his children ; in particular, Lord Brackley, Mr. Thomas Egerton, and Lady Alice,

— To attend their father's state,
 And new-intrusted scepter.—

They had been on a visit at a house of their relations the Egerton family in Herefordshire ; and in passing through Haywood forest were benighted, and the Lady Alice was even lost for a short time. This accident, which in the end was attended with no bad consequences, furnished the subject of a MASK for a Michaelmas festivity, and produced COMUS. Lord Bridgewater was appointed Lord President, May 12, 1633. When the perilous adventure in Haywood forest happened, if true, cannot now be told. It must have been soon after. The MASK was acted at Michaelmas, 1634.

I was

I was dispatch'd for their defense and guard;
 And listen why, for I will tell you now
 What never yet was heard in tale or song,
 From old or modern bard, in hall or bower. 45

Bacchus, that first from out the purple grape
 Crush'd the sweet poison of misused wine,
 After the Tuscan mariners transform'd,

44. The poet insinuates, that the story or fable of his *Mask*, was new and unborrowed : although distantly founded on antient poetical history. The allusion is, to the antient mode of entertaining a splendid assembly, by singing or reciting tales.

45. *From old or modern bard, in hall or bower.*] That is literally, in Hall or CHAMBER. The two words are often thus joined in the old metrical romances. And thus in Spenser's *ASTROPHEL*,

Merrily masking both in Bowre and Hall.

So Chaucer, *MILL. T.* 259.

— Heare thou not Absolon,

That chauntith thus under our *BOURIS*-wall?

“ Under our *chamber*-window.” And Spenser as literally, *PROTHALAM.* st. viii. Of the Temple,

Where now the studious lawyers have their *BOWERS*.

And in his *COLIN CLOUTS COME HOME AGAIN*.

And purchase highest roome in Bowre or Hall.

Where, *roome* is *place*. “ Take the lowest *room*,” S. Luke, xiv. 8. 9. 10. That is, the lowest *place* at the table. A passage, I believe, not always properly understood. Shakespeare has literally *BOWER* for Chamber. *CORIOLAN.* A. iii. S. ii.

— I know, thou hadst rather,

Follow thine enemy in a fiery gulf,

Than flatter him in a *BOWER*.—

I could add a variety of proofs.

48. *After the Tuscan mariners transform'd.*] This story is alluded to in Homer's fine Hymn to Bacchus ; the punishments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the subjects of that beautiful Frieze on the LANTERN of Demosthenes, so accurately and elegantly described by Mr. Stuart in his *ANTIQUITIES OF ATHENS*, p. 33. Dr. J. WARTON.

See the fable in Ovid. *METAM.* iii. 660. seq. Lilius Gyraldus relates, that this history was most beautifully represented in Mosaic work, in the Church of S. Agna at Rome, originally a temple of Bacchus.

Coasting the Tyrrhene shore, as the winds listd,
 On Circe's island fell: who knows not Circe, 50
 The daughter of the sun, whose charmed cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling swine?
 This Nymph that gaz'd upon his clustring locks,
 With ivy berries wreath'd, and his blithe youth, 55

Bacchus. HIST. DEOR. S. viii. OPP. vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philostratus.

49. — *Winds listd.*] So in S. JOHN; iii. 8. "The wind bloweth, where it LISTETH."

50. — *Who knows not Circe, The daughter of the sun, &c.*] Mr. Bowle observes, that Milton here undoubtedly alluded to the following lines in Boethius. L. iv. M. iii.

SOLIS edita SEMINE,
 Miscet hospitibus novis
 Tacta CARMINA pocula;
 Quos ut in varios modos
 Vertit herbipotens manus,
 Hunc APRI facies tegit, &c.

But see Virgil, ÆN. vii. 11. 17. Alcina has an enchanted cup in Ariosto, C. x. 45.

54. *This Nymph that gaz'd upon his clustring locks.*] See Note on SAMS. AGON. v. 568:

Doctor Newton is of opinion, that Milton by his use of the word GAZED in this place, favours the notion of those etymologists who derive to GAZE from the Greek ΑΓΑΖΟΜΑΙ. Mr. Upton might have quoted Shakespeare on this occasion, to prove his knowledge of Greek. FIRST P. K. HENRY vi. A. i. S. i.

All the whole army stood AGAZ'D on him.

But this is nothing more than *at gaze*. In PARADISE LOST, our author has a singular use of GAZE, applied to the sun. B. xi. 845.

And the clear sun on his wide watry glass
 GAZ'D hot, and of the fresh wave largely drew.

Perhaps from Shakespeare, where it also expresses almost the same thought. COMED. OF ERR. A. i. S. i.

At length the sun, GAZING upon the earth,
 Dispers'd those vapours that offended us.

Had by him, ere he parted thence, a son
Much like his father, but his mother more,
Whom therefore she brought up, and Comus nam'd:

53. *With ivy berries wreath'd.*—] Nonnus calls Bacchus κορυμβοφόρος. B. xiv. And Ovid, *Fast.* i. 393.

Festa CORYMBIFERI celebrabas, Græcia, Bacchi.

See also our author, *EL.* vi. 15.

57. *Much like his father.*—] Some of the Greek writers join Comus with Bacchus. See Note on v. 58.

58. —*And Comus nam'd.*] Doctor Newton observes, that Comus is a deity of Milton's own making. But if not a natural and easy personification, by our author, of the Greek ΚΩΜΟΣ, *Comessatio*, it should be remembered, that COMUS is distinctly and most sublimely personified in the AGAMEMNON of Æschylus, edit. Stanl. p. 376. v. 1195. Where says Cassandra, enumerating in her vaticinal ravings the horrors that haunted her house, "That horrid band, who sing of evil things, will never forsake this house. Behold, COMUS, the drinker of human blood, and fired with new rage, still remains within the house, being sent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c."

Τὴν γὰρ σέβην, τὴν δ' οὐποτ' ἐκλείπει Κορός,
Συμφύγγος ἐκ εὐφώνος. —

Καὶ μὴν πεπωκώς, γ' ὡς δρασύνεδαι πλέον,

Βρότειον αἶμα ΚΩΜΟΣ ἐν δομοῖς μένει,

Δύσπεμπτος ἔξω συγγόνων Ἑρινύων.

Ἵμνεῖσι δ' ὕμνον δώμασι προσήμεναι

Πρώταρχον αἶτην. —

Hoc testum nunquam deferet grex [Furiarum]

Consona sed non suavisjona. —

Et jam inebriatus, ut audentior evadat,

Humano sanguine COMUS, in domo manet

Male emissus a cognatis Furiis:

Hymnum autem illæ canunt adhærentes ædibus,

Originalem noxam. —

COMUS is here the god of riot and intemperance, and he has assumed new boldness from drinking human blood: that is, because Atreus served up his murdered children for a feast, and Agamemnon was killed at the beginning of a banquet. There is a long and laboured description of the figure of COMUS in the *ICONES* of Philostratus, Ο δαίμων ὁ ΚΩΜΟΣ ἐφύσκηκεν ἐν θαλάμῳ θύραις χερσαῖς, &c. Among other circumstances, his crown of roses is mentioned. Also, "Κρόταλα, καὶ θρόνος ἑναιὸς, καὶ ἑστὴ ἄτακτος

Who ripe and frolick of his full grown age,
 Roving the Celtic and Iberian fields, 60
 At last betakes him to this ominous wood,
 And in thick shelter of black shades embow'r'd
 Excels his mother at her mighty art,
 Offering to every weary traveller
 His orient liquor in a crystal glass, 65

“*ἄτακτος, λαμπάδες τε, &c.*” EIKON. B. i. p. 733. seq. edit. Paris. 1608. fol. Compare Erycius Puteanus's *COMUS*, a *VISION*, written 1608. It is remarkable, that *COMUS* makes no figure in the Roman literature.

Peck supposes Milton's *COMUS* to be *CHEMOS*, “th’ obscene
 “dread of Moab’s sons.” *PARAD. L. B. i.* 406. But, with a
 sufficient propriety of allegory, he is professedly made the son of
 Bacchus and of Homer’s sorceress Circe. Besides, our author in his
 early poetry, and he was now only twenty six years old, is generally
 more classical and less scriptural, than in pieces written after
 he had been deeply tintured with the bible.

It must not, in the mean time, here be omitted, that *COMUS* the
 “god of cheer,” had been before a dramatic personage in one of
 Jonson’s *MASQUES* before the Court, 1619. An immense cup is
 carried before him, and he is crowned with roses and other flowers,
 &c. vol. vi. 29. His attendants carry javelins wreathed with ivy.
 He enters, riding in triumph from a grove of ivy, to the wild music
 of flutes, tabors and cymbals. At length the grove of ivy is destroyed,
 p. 35.

And the voluptuous *COMUS*, god of cheer,
 Beat from his grove, and that defac’d, &c.

See also Jonson’s *FOREST*, B. i. 3.

COMUS puts in for new delights, &c.

60. *Roving the Celtic and Iberian fields.*] *IBERIAN* needs not
 to be explained. As to *CELTIC*, part of France was called *Celtica*:
 a country occupied by the Celtes. As in *PARAD. LOST*,
 B. i. 519.

—With Saturn old,
 Fled over Adria to the Hesperian fields,
 And o’er the *CELTIC* roam’d the utmost isles.

61. See Note on *PAR. REG. iv.* 481.

65. —*Orient liquor.*—] *Richly bright*, from the radiance of
 the *East*. So *PARAD. L. i.* 546. “Banners with *ORIENT* colour
 waving.” It was a very common description of Colour,
 and had long ago become literal even in the plainest prose. In old
 agreements of glass painters for churches, they bargain to execute

To quench the drouth of Phœbus, which as they taste,
 (For most do taste through fond intemp'rate thirst)
 Soon as the potion works, their human count'nance,
 Th' express resemblance of the Gods, is chang'd
 Into some brutish form of wolf, or bear, 70
 Or ounce, or tiger, hog, or bearded goat,
 All other parts remaining as they were;
 And they, so perfect is their misery,
 Not once perceive their foul disfigurement,
 But boast themselves more comely than before; 75
 And all their friends and native home forget,
 To roll with pleasure in a sensual sty.
 Therefore, when any favour'd of high Jove,
 Chances to pass through this adventrous glade,

their work in *orient colours*. More instances occur in the *PARADISE LOST*. See Thyer's Note against Bentley, iii. 507.

67. *For most do taste through fond intemp'rate thirst.*] Thus Ulysses, taking the charmed cup from Circe. Ovid, *METAM.* xiv. 276.

—Accipimus sacra data pocula dextra,
 Quæ simul ARENTI SITIENTES hausimus ore, &c.

74. —*Disfigurement.*] *PARAD. L.* xi. 521.

DISFIGURING not God's likeness, but their own.

And, iv. 127. of Satan.

Saw him DISFIGUR'D, more than could befall
 Spirit of happy sort.——

75. *But boast themselves.*—] He certainly alludes to that fine satire in a dialogue of Plutarch, *OPP.* Tom. ii. Francof. fol. 1620. p. 985. Where some of Ulysses's companions, disgusted with the vices and vanities of human life, refuse to be restored by Circe into the shape of men. Dr. J. WARTON.

Or, perhaps, to J. Baptista Gelli's Italian Dialogues, called *CIRCE*, formed on Plutarch's plan.

77. *To roll with pleasure in a sensual sty.*] Milton applies the same fable, in the same language, to Tiberius. *PARADISE REG.* iv. 100.

—Expell this MONSTER from his throne,
 Now made a STY.——

Swift

Swift as the sparkle of a glancing star 80
I shoot from heav'n, to give him safe convoy,

78. *Therefore when any favour'd of high Jove*

Chances to pass through this adventurous glade,] The SPIRIT in COMUS is the SATYRE in Fletcher's FAITHFUL SHEPHERDESS. He is sent by Pan to guide shepherds passing through a forest by moonlight, and to protect innocence in distress. A. iii. S. i. vol. iii. p. 145.

But to my charge. Here must I stay
To see what mortals lose their way,
And by a false fire, seeming bright,
Train them in, and set them right :
Then must I watch if any be
Forcing of a chastity ;
If I find it, then in haste
I give my wreathed horn a blast,
And the Faeries all will run, &c.

See also above, v. 18. Where our Spirit says,

But to my task. —

80. *Swift as the sparkle of a glancing star.*] There are few finer comparisons that lie in so small a compass. The angel Michael thus descends in Tasso, *Stella cader*, &c. ix. 62. Milton has repeated the thought in PARAD. L. B. iv. 555.

Thither came Uriel, gliding through the even
On a sun-beam, SWIFT, as a SHOOTING STAR
In autumn thwarts the night, when vapours fir'd
Impress the air, &c. —

Where the additional or consequential circumstances heighten and illustrate the shooting star, and therefore contribute to convey a stronger image of the descent of Uriel. But the poet there speaks : and in this address of the Spirit, any adjunctive digressions of that kind, would have been improper and without effect. I know not, that the idea of the *rapid* and *dazzling descent* of a celestial being intended to be impressed in Homer's comparison of the descent of Minerva, applied by the commentators to this passage of COMUS. See IL. iv. 74. The star to which Minerva is compared, emits sparkles, but is stationary ; it does not fall from its place. It is a bright portentous meteor, alarming the world. And its sparkles, which are only accompaniments, are not so introduced as to form the ground of the similitude. Shakespeare has the same thought, but with a more complicated allusion, in VENUS AND ADONIS, edit. 1596. Signat. C. iiij. It is where Adonis suddenly starts from Venus in the night.

As now I do: But first I must put off
 These my sky robes spun out of Iris woof,
 And take the weeds and likeness of a swain,
 That to the service of this house belongs, 85
 Who with his soft pipe, and smooth-dittied song,

Looke how a bright star SHOOTETH from the skie,
 So glides he in the night from Venus' eye.

Compare PAR. REG. iv. 619.

By the way, the fiction of Uriel's descent and ascent by a sun-beam, is in Drayton's Legend of Robert D. of Normandy, st. 43.

As on the sun-beams gloriously I ride,
 By them I mount, and down by them I slide.

Young has adapted this idea to his own peculiar cast of conception and of composition, N. THOUGHTS, ix.

Perhaps a thousand demigods descend
 On every beam we see, to walk with men.

83. *These my sky robes spun out of Iris woof.*] So our author of the archangel's military robe. PARAD. L. xi. 244.

—Iris had dipt the woof.

Mr. Steevens suggests, that the vulgar phrase *Irish stitch* is a corruption from *Iris*. Milton has frequent allusions to the colours of the rainbow. TRUTH and JUSTICE are not only orb'd in a rainbow, but are appall'd in its colours. ODE ON NATIV. st. xv.

85. *And take the weeds and likeness of a swain*

That to the service of this house belongs.] Henry Lawes, the musician, acted the part of the SPIRIT. He taught music in lord Bridgewater's family, and the Lady Alice, who played the LADY in our Mask, and excelled in singing, was his scholar. See PRELIMINARY NOTES.

86. *Who with his soft pipe, and smooth-dittied song,*

*Well knows to still the wild winds when they roar,
 And hush the waving woods.*—] Lawes himself, no bad poet, in "A Pastorall Elegie to the memorie of his brother William," applies the same compliment to his brother's musical skill.

Weep, shepherd swaines!

For him that was the glorie of your plaines.

He could allay the murmures of the wind;

He could appease

The fullen seas,

And calme the fury of the winds.

This is printed among "CHOICE PSALMES put into Musick, &c.

"By

Well knows to still the wild winds when they roar,
 And hush the waving woods, nor of less faith;
 And in this office of his mountain watch,
 Likeliest, and nearest to the present aid 90
 Of this occasion. But I hear the tread
 Of hateful steps, I must be viewless now.

Comus enters with a charming rod in one hand, his glass in the other; with him a rout of monsters, beaded like sundry sorts of wild beasts, but otherwise like men and women, their apparel glistening; they come in making a riotous and unruly noise, with torches in their hands.

C O M U S.

The star that bids the shepherd fold,
 Now the top of heaven doth hold;

"By Henry and William Lawes, &c. Lond. 1648." 4to. Signat. Q. It is to this book, that Milton's Sonnet to Mr. Henry Lawes is prefixed. I have before mentioned Lawes's verses prefixed to Cartwright's Poems.

Lawes wrote a poem in praise of doctor Wilson, king Charles's favourite lutenist, and music-professor at Oxford, prefixed to Wilson's "PSALTERIUM CAROLINUM, the devotions of his sacred Majesty in his Solitudes and Sufferings, &c." fol. 1657.

91. — But I hear the tread

Of hateful steps. I must be viewless now.] So in PARAD. L. iv. 865. "I hear the tread of nimble feet." The epithet VIEWLESS is almost peculiar to Milton. In the ODE ON THE PASSION, st. viii.

Or should I thence hurried on VIEWLESS wing.

In PARADISE LOST, iii. 518. Of the gate of heaven.

— Drawn up to heaven sometimes

VIEWLESS, and underneath a bright sea flow'd.

But Shakespeare has the "VIEWLESS winds."

Mr. Bowle observes, that the Spirit's conduct here much resembles that of Oberon in the MIDSUMMER NIGHT'S DREAM. A. ii. S. ii.

But

And the gilded car of day 95
 His glowing axle doth allay
 In the steep Atlantic stream ;
 And the slope sun his upward beam
 Shoots against the dusky pole,
 Pacing toward the other goal 100
 Of his chamber in the east.
 Mean while welcome, Joy, and Feast,
 Midnight Shout, and Revelry,
 Tipfy Dance, and Jollity:
 Braid your locks with rosy twine, 105
 Dropping odors, dropping wine.
 Rigour now is gone to bed,
 And Advice with scrupulous head.

But who comes here ? I am invisible,
 And I will overhear their conference.

93. *The star that bids the shepherd fold.*] Shakespeare calls the morning-star, the UNFOLDING star. MEAS. FOR MEAS. A. iv. S. iii.

Look, the UNFOLDING star calls up the shepherd.

107. *Rigour now is gone to bed,
 And Advice with scrupulous head, &c.*] Much in the strain
 of Sydney, ENGLAND'S HELICON, p. 1. edit. 1600.

Night hath clos'd all in her cloake,
 Twinkling stars lone-thoughts prouoke ;
 Daunger hence good care doth keepe,
 Jealousie it selfe doth sleepe.

Compare also Spenser's ASTROPHEL.

Your merry glee is now LAID all ABED.

Again, in DECEMBER.

Delight is LAID ABED.——

And in the TEARES OF THE MUSES.

——All that goodly glee

Is layd ASLEEPE.——

108. *And Advice with scrupulous head.*] The manuscript reading, *And quick Law*, is the best. It is not the essential attribute of *Advice* to be *scrupulous* : but it is of *Quick Law*, or *Watchful Law*, to be so. W.

Strict Age, and four Severity,
 With their grave saws in slumber lie. 110
 We that are of purer fire
 Imitate the starry quire,
 Who in their nightly watchful spheres,
 Lead in swift round the months and years.
 The sounds and seas, with all their finny drove, 115
 Now to the moon in wavering morrice move;
 And on the tawny sands and shelves
 Trip the pert faeries and the dapper elves.
 By dimpled brook, and fountain-brim,

It was, however, in character for Comus to call *Advice*, scrupulous. It was his business to depreciate, or ridicule, *Advice*, at the expence of truth and propriety.

109. — [*Sour Severity*.] There is an earlier use of this word in the same signification. See Daniel's *COMPL. ROSAM.* st. xxxix. Signat. L. iij. edit. 1601. fol.

Titles that cold SEVERITIE hath found.

116. — [*In wavering morrice move*.] In the *MORGANTE MAGGIORE* of Pulci, we have "Balli alla MORESCA," which he gives to the age of Charlemagne. Cant. iv. 92.

119. [*By dimpled brook, and fountain-brim*.] This was the pastoral language of Milton's age. So Drayton, *BAR. W.* vi. 36.

Sporting with Hebe by a FOUNTAINE-BRIM.

And in Warner's *ALBION'S ENGLAND*, B. ix. 46.

As this same fond selfe-pleasing youth stood at a FOUNTAYNE-BRIM.

We meet with OCEAN-BRIM in *PARAD. L.* B. v. 140.

With wheels yet hovering o'er the OCEAN-BRIM.

In the *FAERIE QUEENE*, BRIM is simply used for *Shore*, v. ix. 35.

Towards the western BRIM began to draw.

And simply for *Bank*, in Drayton's *QUEST OF CYNTHIA*, vol. ii. p. 622. ut sup.

At length I on a fountaine lit

Whose BRIM with pinks was platted.

Again, of the same fountain, *ibid.*

Within whose chearful BRIMS.

The Wood-Nymphs deck'd with daisies trim, 120
 Their merry wakes and pastimes keep;
 What hath night to do with sleep?
 Night hath better sweets to prove,
 Venus now wakes, and wakens Love.
 Come let us our rights begin, 125
 'Tis only day-light that makes sin,
 Which these dun shades will ne'er report.
 Hail Goddess of nocturnal sport,
 Dark-veil'd Cōtytto, t'whom the secret flame
 Of midnight torches burns; mysterious dame, 130
 That ne'er art call'd, but when the dragon woom
 Of Stygian darkness spetts her thickest gloom,

The same author has "~~BROAD-BRIMM'D~~ Orellana," POLYOLB. S. xix. vol. iii. p. 1037. Shakespeare, TEMP. A. iv. S. i. "~~Pio-~~
 "~~nied and twilled BRIMS.~~" Fletcher, "Where the gravel from
 "the BRIM." FAITH. SHEP. A. iii. S. i. vol. iii. p. 154. The
 same writer has a singular use of the word in this sense. Ibid. A. iv.
 S. i. p. 165.

—Underneath the BRIM

Of sailing pines that edge yon mountain in.

With an obvious meaning. Our author has a still more peculiar use
 of the word, yet in the same sense, in his PRELITICAL EPISCO-
 PACY. "This cited place lies upon the very BRIM of another
 "corruption." PROSE WORKS, vol. i. 33. Many other instances
 might be brought from Drayton, Browne, Spenser, &c. One of
 my reasons for saying so much of this word, will appear in the Note
 on v. 924.

May thy BRIMMED waves for this.

126. [*'Tis only day-light that makes sin.*] Mr. Bowle supposes,
 that Milton had his eye on these galant lyrics of a Song in Jon-
 son's Fox. A. iii. S. vii.

'Tis no sinne love's fruit to steale,
 But the sweet thefts to reveale:
 To be taken, to be seene,
 These have crimes accounted beene.

131. — *The dragon woom*

Of Stygian darkness spetts her thickest gloom.] So Drayton,

of

And makes one blot of all the air ;
 Stay thy cloudy ebon chair,
 Wherein thou rid'st with Hecat, and befriend 135
 Us thy vow'd priests, till utmost end
 Of all thy dues be done, and none left out,
 Ere the blabbing eastern scout,
 The nice morn, on th'Indian steep
 From her cabin'd loop-hole peep, 140

of an exhalation or cloud. BAR. W. ii. 35. Without a familiar or low sense.

SPETTETH his lightning forth outrageouslie.

And Spenser has, " FIRE-SPETTING forge," F. Q. ii. viii. 3.

139. —*Nice morn.*—] A finely chosen epithet, expressing at once, *curious*, and *squeamish*. H.

140. *From her cabin'd loop-hole peep.*] Rather CABIN'S. Co-mus is describing the morning contemptuously, as it was unwelcome and unfriendly to his secret revels. We have LOOP-HOLES of the Indian fig-tree, PARAD. L. B. ix. 1110.

—Tends his pasturing herds

At LOOP-HOLES cut through thickest shade.—

By the way, it is not observed by the commentators on PARADISE LOST, that this fig-tree, a good article for such a romantic history, is described by Quintus Curtius, HIST. ALEXANDR. L. ix. c. i. p. 679. L. vi. c. v. p. 395. edit. Amstel. 1684. I must add one or two more circumstances. Milton was a student in botany. He took his description of this multifarious tree from the account of it in Gerard's HERBALL, many of whose expressions he literally repeats. See Gerard, Lib. iii. c. 135. p. 1513. edit. 1633. " OF THE " ARCHED INDIAN FIG-TREE. The ends [of the branches] " hang downe and touch the ground, where they take roote and " growe in such fort that those *twigs* become great trees: and these " being grown vp vnto the like greatnesse, doe cast their branches " or twiggy tendrels vnto the earth, where they likewise take hold " and roote; by meanes whereof it cometh to passe, that of one " tree is made a great wood or defart of trees, which the *Indians* " do vse for *couerture* against the *extreme beate of the sun*.—Some " likewise vse them for pleasure, cutting downe by a direct line a " long *walke*, or as it were a vault, through the *thickest* part, from " which also they cut certaine LOOP-HOLES or windowes in some " places, to the end to receiue thereby the fresh *coole* aire that en- " treth thereat, as also for light that they may see their *cattell* that " feed thereby, &c. From which vault or close *walke* doth re-

And to the tell-tale sun descry,
 Our conceal'd solemnity.
 Come, knit hands, and beat the ground
 In a light fantastic round. *The Measure.*

"bound such an admirable *echo* or answering voice, &c. The first
 "or *mother* of this wood, is hard to be known from the *children*,
 "&c." In the margin is a representation of the vegetable arcade.
 Milton has also availed himself of Gerard's reference to Pliny. But
 it is necessary to give Milton's description entire.

—Spreads her arms
 Branching so broad and long, that in the ground
 The bended *twigs take root*, and *daughters* grow
 About the *mother tree*, a pillar'd shade
 High over-arch'd, and *echoing walks* between;
 There oft the *Indian* herdsman, shunning heat,
 Shelters in *cool*, and tends his pasturing herds
 At *loop-holes cut* through thickest *shade*: those leaves
 They gather'd, broad as Amazonian targe, &c.

The *Amazonian targe* is from Pliny, as quoted by Gerard. Jon-
 son, however, had been before-hand with Milton, in introducing
 this tree into English poetry. NEPTUNE'S TRIUMPH, first acted
 1624. Vol. vi. 159.

—The goodly bole being got
 To certaine cubits hight, from every side
 The bough's decline, which taking root afresh
 Spring up new boles, and these spring new, and newer;
 Till the whole tree become a porticus,
 Or arched arbour, able to receive
 A numerous troop, &c.

Gerard's work was first published in 1597.

Of the morning *peeping* from the east, doctor Newton brings a
 pallel from Fletcher's FAITHFUL SHEPHERDESS. Mr. Bowle
 adds another, unnoticed, from Drayton, MUS. ELYZ. [edit. 1630.
 p. 22.] vol. iv. p. 1465.

The sunne out of the east doth PEEPE,
 And now the day begins to creepe,
 Upon the world at leasure.

144 *Come, knit bands, and beat the ground*
In a light fantastic round.] In the manuscript, "in a light
 "and frolick round." In L'ALLEGRO, v. 34.

On the LIGHT FANTASTIC toe.

Compare

Break off, break off, I feel the different pace 145
 Of some chaste footing near about this ground.
 Run to your shrouds, within these brakes and trees;
 Our number may affright: Some virgin fure
 (For so I can distinguish by mine art)
 Benighted in these woods. Now, to my charms, 150
 And to my wily trains; I shall ere long
 Be well-stock'd with as fair a herd as graz'd
 About my mother Circe. Thus I hurl

Compare Fletcher, FAITHFUL SHEP. A. i. S. i. vol. iii. p. 110.

ARM in ARM,
 Tread we softly in a ROUND,
 While the hollow neighbouring ground, &c.
 And Jonson, in his MASQUES.
 In motions swift and meet
 The happy GROUND to BEAT.

A passage which reminds his commentator, Mr. Whalley, of Shakespeare, MIDS. N. DR. A. iv. S. i.

Sound music, Come my queen take hand with me,
 And rock the ground whereon these sleepers be.

He proposes to read *knock*: because "the dancing of these dapper
 "elves could not shake or *rock* the ground." Vol. v. p. 275. But
 there is an ambiguity in *rock*: and Shakespeare means, that the
 dance, by shaking the ground, would have the effect of *rocking*
 them still faster asleep. *Knock* has more propriety, but it destroys
 the fancifulness of the poet's imagery.

144. A dance is here begun, called, *The Measure*; which the
 magician almost as soon breaks off, on perceiving the approach of
some chaste footing, from a sagacity appropriated to his character.

147. *Run to your shrouds within these brakes and trees.*] To your
 recesses, harbours, hiding-places, &c. So, HYMN. NATIV. v.
 218. "Nought but profoundest hell can be his SHROUD." And
 in PARAD. L. B. x. 1068.

— While the winds
 Blow moist and keen, shattering the graceful locks
 Of these fair-spreading trees, which bid us seek
 Some better SHROUD. —

We have the verb, PARAD. REG. B. iv. 419. Of our Saviour in
 the forest.

My dazzling spells into the spongy air,
 Of pow'r to cheat the eye with blear illusion, 155
 And give it false presentments, lest the place
 And my quaint habits breed astonishment,

— Ill wast thou SHROUDED then,

O patient son of God! —

And below, in *Comus*, v. 316.

And if your stray attendance be yet lodg'd,
 Or SHROUD within these limits. —

Where, the last line is written in the manuscript, "Within these
 "SHROUDIE limits." Whence we are led to suspect, that our au-
 thor, in some of these instances has an equivocal reference to
 SHROUDS in the sense of the *branches of a tree*, now often used.
 And a tree, when lopped, is said to be SHROUDED. Compare
 Chaucer, *Rom. R.* v. 54.

For there is neither bush nor hay
 In May that it nill SHROUDED bene,
 And it with new leves wrene.

See also *Compl. Bl. Kn.* v. 148.

153. — Thus I hurl

My dazzling spells into the spongy air.] B. Fletcher, *FAITH.*
SHEP. A. iii. S. i. vol. iii. p. 150.

I strew these herbs to purge the air:
 Let your odour drive from hence
 All mists that DAZZLE sense, &c.

Again, in the same play, if I remember right.

There is another CHARM, whose power will free
 The DAZZLED sense. —

Adam says, that in his conversation with the angel, his earthly na-
 ture was *overpower'd* by the heavenly, and, as with an object that
 excels the sense, "DAZZLED, and spent." *PARAD. L.* viii. 457.

155. *To cheat the eye with blear illusion.*] In our author's *RE-*
FORMATION, &c. "If our understanding have a film of igno-
 "rance over it, or be BLEAR with gazing on other false glister-
 "ings. &c." *PR. W.* i. 12. But *blear-eyed* is a common and
 well-known phrase.

157. *And my quaint habits breed astonishment.*] QUAIN'T is here
strange, odd, unusual. So in *SAMS. AGON.* v. 1303.

— In his hand

A scepter or QUAIN'T staff he bears.

Compare Note on *ARCADES*, v. 47.

And

And put the damsel to suspicious flight,
Which must not be, for that's against my course:
I, under fair pretence of friendly ends, 160
And well-plac'd words of glozing courtesy
Baited with reasons not unplaussible,
Wind me into the easy-hearted man,
And hug him into snares. When once her eye
Hath met the virtue of this magic dust, 165
I shall appear some harmless villager,
Whom thrift keeps up about his country gear.

161. —*Words of glozing courtesy.*] Flattering, *deceitful*. As in PARAD. LOST. B. iii. 95. "GLOZING lies." B. iv. 549. "So 'GLOZ'd the tempter." Perhaps from Spenser, F. Q. iii. viii. 14. "Could well his GLOZING speeches frame." See Marlow's EDWARD SECOND. "The GLOZING head of thy base minion 'thrown." Reed's OLD PL. ii. 317. And Lilly's ALEXANDER AND CAMPASPE. "Not to GLOSE with your tongue." A. iii. S. i. Compare APOL. SMECTYMN. §. viii. "Immediately he falls to 'GLOZING, &c." PR. W. i. 121. And Shakespeare's RICH. SEC. A. ii. S. i.

Than they whom youth and ease have taught to GLOSE.

164. —*When once her eye*

Hath met the virtue of this magic dust.] This refers to a previous line, "my POWDER'D spells," v. 154. But POWDER'D was afterwards altered into the present reading DAZZLING. When a poet corrects, he is apt to forget and destroy his original train of thought.

166. *I shall appear some harmless villager, &c.*] So stands the context, in editions 1637, and 1645. But thus in the edition 1673, and in those of Tonson.

I shall appear some harmless villager,
And hearken, if I may, her business here.
But here she comes, I fairly step aside.

Where, beside the transposition, the line, *Whom thrift*, is omitted. Tickell, however, has followed the two first editions, with the emendation of "her business HEAR, and no comma after *may*," according to the table of ERRATA in 1673. Fenton copies Tickell. VILLAGER, an uncommon word, occurs in JULIUS CESAR, A. i. S. ii.

Brutus had rather be a VILLAGER.

And

But here she comes, I fairly step aside,
And hearken, if I may, her business here.

The Lady enters.

This way the noise was, if mine ear be true, 170
My best guide now; methought it was the sound
Of riot and ill-manag'd merriment,
Such as the jocund flute, or gamesome pipe
Stirs up among the loose unletter'd hinds,
When for their teeming flocks, and granges full, 175
In wanton dance, they praise the bounteous Pan,
And thank the Gods amiss. I should be loath
To meet the rudeness, and swill'd insolence,
Of such late wassailers; yet O, where else

And below, "Gentle VILLAGER," v. 304. And, "some neighbour VILLAGER," v. 576.

168. — *Fairly.* —] That is, *softly*. H.

"FAIR and softly," were two words which went together, signifying *gently*. The corpse of Richard the second was conveyed in a litter through London, "FAIRE and softly." Froissart, P. ii. ch. 249.

170. — *If mine ear be true.*] "Lift mortals if your ears be true," v. 997. *infr.* In another and less literal sense.

175. — *Gamesome pipe.*] "GAMESOME mood." PARAD. L. vi. 620. Drayton, "a GAMESOME boy," ECL. ii. vol. iv. p. 1389. "A fly GAMESOME with the flame," ECL. vii. p. 1419.

178. *To meet the rudeness, and swill'd insolence,*

Of such late wassailers. —] In some parts of England, especially in the west, it is still customary for a company of mummers, in the evening of the christmas-holidays, to go about carousing from house to house, who are called the WASSAILERS. To much the same purpose says Fletcher, FAITHF. SHEP. A. v. S. i. vol. iii. p. 177.

— The woods, or some near town

That is a neighbour to the bordering down,
Hath drawn them thither, 'bout some lusty sport,
Or spiced WASSEL-BOUL, to which resort

All

Shall I inform my unacquainted feet 180
 In the blind mazes of this tangled wood?
 My Brothers, when they saw me wearied out
 With this long way, resolving here to lodge
 Under the spreading favour of these pines,

All the young men and maids of many a cote,
 Whilst the trim minstrell strikes his merry note.

Selden mentions the "yearlie WAS-HAILE in the country, on the
 "vigil of the new year." NOTES ON POLYOLB. S. ix. vol. iii.
 p. 838. Compare LOVE'S LAB. LOST, A. v. S. ii.

He is wit's pedlar, and retails his wares
 At wakes, and WASSELS, meetings, markets, fairs.

And Jonson, of a rural feast in the Hall of fir R. Wroth. FOREST,
 ii. iii.

The iolly WASSAL walks the often round.

In MACBETH, "Wine and wassel," mean, in general terms,
 feasting and drunkenness. A. i. S. vii. Jonson personifies WASSEL,
 "her page bearing a brown bowl." MASQUES, vol. vi. 3. In
 ANTONY AND CLEOPATRA, we have "lascivious WASSELS."
 See also HAMLET, A. i. S. vii. In B. and Fletcher's BEGGAR'S
 BUSH, it is proposed to make a WASSEL of "strong lusty London
 "Beer." A. iv. S. iv. vol. ii. p. 414. In the Song cited in Lane-
 ham's NARRATIVE, 1575, "For wine and *wassell* he had at
 "will," we are not to understand *wassail*, but WASTEL-BREAD,
Wastellum, a species of fine or white bread, mentioned in Chaucer.
 In the text, *fwill'd insolence*, is similar to *flown with insolence and*
wine, in PARAD. L. i. 502. Read *fwoln*.

180. Shall I inform my unacquainted feet

In the blind mazes of this tangled wood?] The expression
unacquainted feet is a little hard. H.

In the FAITHFUL SHEPHERDESS, Amoret wanders through
 a wild wood in the night, but under different circumstances, yet
 not without some apprehensions of danger. We have a parallel ex-
 pression in SAMS. AGON. v. 335.

—Hither hath INFORM'D

Your younger FEET.—

181. —[*Tangled wood*.] "They seek the dark, the bushy,
 the TANGLED forest." PR. W. i. 13. So "TANGLING bushes
 "had perplex'd." PARAD. L. iv. 176.

184. Under the spreading favour of these pines.] This is like Vir-
 gil's "HOSPITIIS teneat FRONDENTIBUS arbos." GEORG. iv.
 24. An inversion of the same sort occurs in Cicero, in a Latin ver-

Stept, as they said, to the next thicket side 185
 To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.
 They left me then, when the gray-hooded Even,
 Like a sad votarist in palmer's weed,
 Rose from the hindmost wheels of Phœbus' wain. 190

fion from Sophocles's TRACHINIÆ, of the Shirt of Nessus.
 TUSC. DISP. ii. 8.

Ipse inligatus PESTE interimor TEXTILI.

185. *To bring me berries, or such cooling fruit
 As the kind hospitable woods provide.*] So Fletcher, FAITH.
 SHEP. A. i. S. i. vol. iii. p. 105. Where, says the virgin-shep-
 herdess Clorin,

My meat shall be what these wild woods afford,
 BERRIES, and chefnuts, plantanes on whose cheeks
 The sun sits smiling, and the lofty fruit
 Pull'd from the fair head of the strait-grown-pine.

Again, *ibid.* p. 107.

Here be BERRIES for a queen,
 Some be red, and some be green.

Again, the Satyre says, *ibid.* p. 145.

—Grapes, BERRIES of the best,
 I never saw so great a feast.

By laying the scene of his Mask in a wild forest, Milton secured to himself a perpetual fund of picturesque description, which, resulting from situation, was always at hand. He was not obliged to go out of his way for this striking embellishment: it was suggested of necessity by present circumstances. The same happy choice of scene supplied Sophocles in PHILOCTETES, Shakespeare in AS YOU LIKE IT, and Fletcher in the FAITHFUL SHEPHERDESS, with frequent and even unavoidable opportunities of rural delineation, and that of the most romantic kind. But Milton has additional advantages: his forest is not only the residence of a magician, but is exhibited under the gloom of midnight. Fletcher, however, to whom Milton is confessedly indebted, avails himself of the latter circumstance.

189. — *A sad votarist, &c.*] See Note on PAR. REG. iv. 426. A *votarist* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmer's weeds*. Leland says, that Ela countess of Warwick was buried in Oseney abbey, her image in "the habite of a *vowes*," that is, a *Nun*. ITIN. vol. ii. fol. 19.

VOTARIST.

But where they are, and why they came not back,
 Is now the labour of my thoughts; 'tis likeliest
 They had engag'd their wand'ring steps too far;
 And envious darkness, ere they could return,
 Had stole them from me: else, O thievish Night, 195
 Why should'st thou, but for some felonious end,
 In thy dark lantern thus close up the stars,
 That nature hung in heav'n, and fill'd their lamps
 With everlasting oil, to give due light
 To the misted and lonely traveller? 200
 This is the place, as well as I may guess,
 Whence even now the tumult of loud mirth
 Was rife, and perfect in my list'ning ear,

VOTARIST occurs in its more general and modern acceptance, in his treatise of REFORMATION. "To the VOTARISTS of antiquity I shall think to have fully answered." PR. W. i. 6.

189. — *Palmer's weed.*] Guy, disguised like a pilgrim, when about to engage Colbrond the giant, "Puts off his PALMER'S WEED, &c." Drayton, POLYOLB. S. xii. vol. iii. p. 898.

192. — *'Tis likeliest.*] Milton is fond of this superlative. "As LIKELIEST WAS." PARAD. L. vi. 688. "Where LIKELIEST he might find," ix. 414. "Where he may LIKELIEST find." ii. 525. "And here art LIKELIEST like honour to obtain." iii. 659. See below, at v. 237.

195. — *O thievish Night.*] Ph. Fletcher's PISC. ECL. p. 34. edit. 1633.

— The THIEVISH night

Steals on the world, and robs our eyes of light.

Euripides has, "κλεπῶν γὰρ ἡ νύξ." IPHIGEN. TAUR. v. 1033. But quite under another sense. As also Homer, IL. iii. 11.

In the present age, in which almost every common writer avoids palpable absurdities, at least monstrous and unnatural conceits, would Milton have introduced this passage, where THIEVISH Night is supposed, for some felonious purpose, to shut up the stars in her dark lantern? Certainly not. But in the present age, correct and rational as it is, had COMUS been written, we should not perhaps have had some of the greatest beauties of its wild and romantic imagery.

203. See Note on SAMS. AGON. v. 866.

Yet nought but single darknes do I find.

What might this be? A thousand fantasies 205

Begin to throng into my memory,

Of calling shapes, and beck'ning shadows dire,

205. — *A thousand fantasies*

Begin to throng into my memory, &c.] Milton had here perhaps a remembrance of Shakespeare, KING JOHN, A. v. S. vii.

With many LEGIONS of strange FANTASIES,
Which in their THRONG and press to that last hold
Confound themselves. —

207. *Of calling shapes, and beck'ning shadows dire,*

And aery tongues, that syllable mens names

On sands, and shores, and desert wildernesses.] I remember these superstitions, which are here finely applied, in the antient Voyages of Marco Paolo the Venetian. He is speaking of the vast and perilous desert of Lop in Asia. "Cernuntur et audiuntur in eo, interdiu, et SÆPIUS NOCTU, dæmonum variæ illusiones. Unde viatoribus summe cavendum est, ne multum ab invicem seipso diffocient, aut aliquis a tergo sese diutius impediatur. Alioquin, quamprimum propter montes et calles quispiam comitum suorum aspectum perdiderit, non facile ad eos perveniet: nam audiuntur ibi VOCES dæmonum qui solitarie incedentes PROPRIIS appellant NOMINIBUS, VOCES FINGENTES illorum quos comitari se putant, ut a recto itinere abductos in perniciem deducant. Audiuntur interdum in aere concentus musicorum instrumentorum, &c." De REGIONIB. ORIENTAL. L. i. c. xlv. But there is a mixture from Fletcher's FAITHFUL SHEPHERDESS, A. i. S. i. p. 108. The shepherdess mentions, among other nocturnal terrors in a wood,

Or voices calling me in dead of night.

These fancies, from Marco Paolo, are adopted in Heylin's COSMOGRAPHIE, I am not sure if in any of the three editions printed before COMUS appeared. See Lib. iii. p. 201. edit. 1652. fol. From Heylin, however, Milton seems to have gleaned his intelligence in the following lines, PARAD. L. iii. 437.

— The barren plains

Of Sericana, where Chineses drive

With sails and wind their cary waggons light.

Heylin says, the southern part of China is "so plain and level, and so unswelled with hills at all, that they have carts and coaches driven with sails, &c." Lib. iii. p. 208. For Sericana, or *Serica*, see *ibid.* p. 199. See also Note on PARAD. REG. iii. 252.

Sylvester,

And aery tongues, that syllable mens names
 On lands, and shores, and desert wildernesses.
 These thoughts may startle well, but not astound 210
 The virtuous mind, that ever walks attended
 By a strong-siding champion, conscience.—
 O welcome pure-ey'd Faith, white-handed Hope,
 Thou hovering Angel, girt with golden wings,
 And thou, unblemish'd form of Chastity! 215
 I see ye visibly, and now believe
 That he, the Supreme Good, t'whom all things ill

Sylvester, in DU BARTAS, has also the tradition in the text,
 edit. fol. ut supr. p. 274.

And round about the desert Lop, where oft
 By strange phantasmas passengers are scot.

208. *Syllable mens names.*] Pronounce distinctly. As in Ph.
 Fletcher's POET. MISC. ad calc. PURPL. ISL. p. 85. "Yet
 'SYLLABLED in flesh-spell'd characters."

213. — *White-handed Hope,*
Thou hovering angel girt with golden wings.] Thus in
 Shakespear's LOVERS COMPLAINT, Malone's SUPPL. i. p. 759.

Which like a cherubim above them HOVER'D.

But HOVERING is here applied with peculiar propriety to the an-
 gel Hope. In sight, on the wing; and if not approaching, yet not
 flying away. Still appearing. Contemplation soars on GOLDEN
 WING, IL PENS. v. 52. Mr. Bowle directs us to Ariosto, ORL.
 FUR. C. xiv. 80.

— Mosse

Con maggior fretta le DORATE PENNE.

And we have "that GOLDEN-WINGED host," in the ODE ON
 THE DEATH OF AN INFANT, st. ix.

215. *And thou unblemish'd form of Chastity, &c.*] In the same
 strain, Fletcher's SHEPHERDESS in the soliloquy just cited, ibid.
 p. 109.

—Then, strongest Chastity,
 Be thou my strongest guard, for here I'll dwell,
 In opposition against fate and hell.

215. — *Unblemish'd form of Chastity.*] May, of Rosamond in
 her virgin state, HENR. SEC. Lib. v. edit. Lond. 1633. 12mo.

When that *unblemish'd forme*, so much admir'd, &c.

Are

Are but as slavish officers of vengeance,
 Would send a glist'ring guardian, if need were,
 To keep my life and honour unassail'd. 220
 Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night?
 I did not err, there does a fable cloud
 Turn forth her silver lining on the night,
 And casts a gleam over this tufted grove: 225
 I cannot hollow to my Brothers, but
 Such noise as I can make to be heard farthest
 I'll venture, for my new-enliven'd spirits
 Prompt me; and they perhaps are not far off.

S O N G.

SWEET Echo, sweetest nymph, that liv'st unseen
 Within thy aery shell, 131
 By slow Meander's margent green,

221. *Was I deceiv'd, or did a fable cloud
 Turn forth her silver lining on the night?
 I did not err, there does a fable cloud
 Turn forth her silver lining on the night.*] These lines are
 turned like that verse of Ovid, FAST. L. v. 545.

Fallor? An arma sonant? Non fallimur: arma sonabant.

H.

The repetition, arising from the conviction and confidence of an unaccusing conscience, is inimitably beautiful. See Note on EL. v. 5.

When all succour seems to be lost, heaven unexpectedly presents the silver lining of a fable cloud to the virtuous.

226. *I cannot hollow to my Brothers, &c.*] So the Jaylor's Daughter in B. and Fletcher, benighted also and alone in a wood, whose character affords one of the finest female mad scenes in our language. Two NOBLE KINSM. A. iii. S. ii. vol. x. p. 55. She is in search of Palamon.

I cannot hallow, &c.

— I have heard

Strange howls this live long night, &c.

231. *Within thy aery shell.*] The true reading is certainly *shell*; meaning, as doctor Warburton says, the *Horizon*, which,
 in

And in the violet-embroider'd vale,
 Where the love-lorn nightingale
 Nightly to thee her sad song mourneth well; 235
 Canst thou not tell me of a gentle pair

in another place he calls the *hollow round* of *Cynthia's seat*,
 ODE NATIV. ft. x.

Nature that heard such sound
 Beneath the *hollow round*
 Of *Cynthia's seat* the aery region thrilling.

That is, "such sound, piercing the aery region beneath the
 "HOLLOW CIRCUMFERENCE of the heavens." H.

SHELL is *vault*. From TESTUDO. It is the same vault which
 is intended in these lines on the ODE OF THE NATIVITY, ft. x.

Beneath the HOLLOW ROUND
 Of Cynthia's seat the aery region thrilling.

233. — *Violet-embroider'd vale.*] This is a beautiful compound epithet, and the combination of the two words that compose it, natural and easy. Our poet has, in these his early poems, coined many others, equally happy and significant: such as, *love-darting eyes*, *amber-dropping*, *flowery-kirtled*, *low-roofed*, *snaky-headed*, *fiery-wheeled*, *white-handed*, *sin-worn*, *home-felt*, *rufhy-fringed*, *pure-ey'd*, *tinsel-slipper'd*. Dr. J. WARTON.

See Peck for more instances, in MEM. Milt. p. 117. And compare PARAD. L. B. iv. 700.

— Under foot the VIOLET,
 Crocus, and hyacinth, with rich inlay
 BROIDER'D the ground. —

And Browne's SHEPH. PIPE, EGL. iv. Signat. D. 4. edit. 1614.

Methinkes no April showre
 EMBROIDER should the ground, &c.

The allusion is the same in LYCIDAS, v. 148.

And every flower that sad EMBROIDERY wears.

234. *Where the love-lorn nightingale.*] Deprived of her mate.
 As LASS-LORN in the TEMPEST, A. iv. S. ii.

236. *Canst thou not tell me of a gentle pair*

That likest thy Narcissus are?] So Fletcher, FAITH.
 SHEP. A. i. S. i. p. 117.

— A GENTLE PAIR
 Have promis'd equal love. —

Other petty borrowings of the same kind might be pointed out,
 which prove Milton's intimate familiarity with Fletcher's play.

That

That likest thy Narcissus are ?
 O, if thou have
 Hid them in some flow'ry cave,
 Tell me but where, 240
 Sweet queen of parly, daughter of the sphere !
 So may'st thou be translated to the skies,
 And give resounding grace to all heav'n's harmonies.

237. — *Likest*. —] *Most*, or very like. "LIKEST to thee in
 "shape, &c." PARAD. L. ii. 756. "LIKEST heaven." iii. 572.
 "LIKEST gods they seem'd." vi. 301. "To Pales, or Pomona,
 "LIKEST she seem'd." ix. 394. See *supr.* Note at v. 192.

238. O, if thou have
Hid them in some flow'ry cave.] Here is a seeming inac-
 curacy for the sake of the rhyme. But the sense being hypothe-
 tical and contingent, we will suppose an ellipse of *shouldest*
 before *have*. A verse in Saint John affords an apposite illustra-
 tion. "If thou HAVE born him hence, tell me where thou *hast*
 "laid him." xx. 15. We find another instance below, v. 387.

And bridle in thy headlong wave,
 Till thou our summons answer'd HAVE.

In the mean time it must be allowed, that *thou* and *you* are abso-
 lutely synonymous. And see bishop Lowth's GRAMMAR, pp. 67.
 68. edit. 1775. Mr. Steevens suggests, that part of the Address
 to the Sun which Southerne has put into the mouth of Oroonoko,
 is evidently copied from this passage.

Or if thy sister goddess has prefer'd
 Her beauty to the skies to be a star,
 Oh ! tell me where she shines.

243. *And give resounding grace to all heav'n's harmonies.*] *That is*, "The grace of their being accompanied with an echo." Lawes, in setting this Song, has thought fit to mar the sound, sense, and elegance, of a most beautiful line, by making a pleasant professional alteration.

And hold a COUNTERPOINT to all heaven's harmonies.

The goddess Echo was of peculiar service in the machinery of a Mask, and therefore often introduced. Milton has here used her much more rationally than most of his brother mask-writers. She is invoked in a song, but not without the usual tricks of surprising the audience by strange and unexpected repetitions of sound, in Browne's INNER TEMPLE MASQUE, to which I have supposed our author might have had an eye, p. 136. She often appears in Jonson's masks. This frequent introduction, however, of Echo in the masks of his time, seems to be ridiculed even by
Jonson

Enter Comus.

Com. Can any mortal mixture of earth's mold
 Breathe such divine enchanting ravishment? 245
 Sure something holy lodges in that breast,
 And with these raptures moves the vocal air
 To testify his hidden residence :

Jonson himself in *CYNTHIA'S REVELLS*, A. i. S. i. Mercury invokes Echo, and wishes that she would *salute* him with her *repercussive* voice, that he may know with certainty in what *corner* of the earth her *ayrie* spirit is contained. "How or where
 "I may direct my speech, that thou maist heare." When she speaks, Mercury wondering that she is so near at hand, proceeds with great solemnity.

Knowe, gentle soule then, I am sent from Ioue ;
 Who pitying the sad burthen of thy woes
 Still growing on thee, in thy want of wordes
 To vent thy passion for Narcissus death,
 Commands that now, after three thousand yeeres
 Which have been exercised in Iuno's spight,
 Thou take a corporall figure, and ascend
 Enricht with vocall and articulate power.

He then, in burlesque of the sort of machinery usual on the occasion, prepares to strike the *obsequious* earth thrice with his winged rod, to *give thee way*. And as a Song was always the sure consequence of Echo being raised, a burlesque song follows, which Mercury thus introduces.

Begin, and more to grace thy cunning voice,
 The *humorous* aire shall mixe her *solemn* tunes
 With thy *sad* words : strike musicque from the *spheres*,
 And with your *golden raptures* swell our eares.

This play was first acted in 1600.

244. Can any mortal mixture of earth's mold

Breathe such divine enchanting ravishment?] This was plainly personal. Here the poet availed himself of an opportunity of paying a just compliment to the voice and skill of a real songstress. Just as the two boys are complimented for their beauty and elegance of figure. And afterwards, the strains that "might
 "create a soul under the ribs of death," are brought home, and found to be the voice "of my most honour'd Lady." v. 564.
 Where the real and assumed characters of the speaker are blended.

246. Sure something holy lodges in that breast,

And with these raptures moves the vocal air

To testify his hidden residence.] That is, "Something
 VOL. I. Y "Holy

How sweetly did they flote upon the wings
 Of silence, through the empty-vaulted night, 250
 At every fall smoothing the raven down
 Of darkness till it smil'd ! I have oft heard
 My mother Circe with the Sirens three,

“ Holy inhabiting that breast, courts the air the vehicle of sound,
 “ to give it utterance, to discover the latent source of its refi-
 “ dence, by means of these ravishing notes.”

249. *How sweetly did they flote.* —] That is, “ These rap-
 “ tures.” The effect for the cause.

252. ——— *I oft have heard*
My mother Circe, with the Sirens three,
Amidst the flow'ry-kirtled Naiades,
Culling their potent herbs and baleful drugs,
Who, as they sung, would take the prison'd soul, &c.] Ori-
 ginally from Ovid, METAM. xiv. 264. Of Circe.
 Nereides, Nymphæque simul, quæ vellera motis
 Nulla trahunt digitis, nec fila sequentia ducunt,
 Gramina disponunt: sparsosque sine ordine flores
 Secernunt calathis, variasque coloribus herbas.
 Ipsa, quod hæ faciunt, opus exigit: ipsa quid usus
 Quoque sit in folio, quæ sit concordia mistis,
 Novit; et advertens pensas examinat herbas.

See also *ibid.* v. 22. 34.

Milton calls the Naiades, he should have said Nereides, *flowery-kirtled*, because they were employed in collecting flowers. But William Browne, the pastoral writer, had just before preceded our author in this imitation from Ovid, in his *INNER TEMPLE MASQUE* on the story of Circe, p. 143.

Call to a dance the fair Nereides,
 With other Nymphs, which do in every creeke,
 In woods, on plains, on mountains, *SIMPLES* seeke,
 For powerfull Circe, and let in a song, &c.

Here, in *SIMPLES*, we have our author's “ potent herbs and “ drugs.” But see Note on v. 50. It is remarkable, that Milton has intermixed the Sirens with Circe's Nymphs. Circe indeed is a songstress in the *Odyssey*: but she has nothing to do with the Sirens. Perhaps Milton had this also from Browne's *Masque*, where Circe uses the music of the Sirens in the process of her intoxication. p. 134.

Then, Sirens, quickly wend me to the bowre,
 To fittè their welcome, and shew Circe's powre.

Again,

Amidst the flow'ry-kirtled Naiades,
 Culling their potent herbs, and baleful drugs, 255
 Who, as they sung, would take the prison'd soul,

Again, p. 13.

Syrens, ynough, cease : Circe has prevayl'd.

A single line of Horace perhaps occasioned this confusion of two distinct fables. *EPIST.* i. ii, 23.

Sirenum voces, et Circes pocula nosti.

Milton, as we have seen, calls the Naiads, attendant on Circe, *FLOWERY-KIRTLED*. They, or her Nymphs, are introduced by Browne "With chaplets of flowers, herbs, and weeds, on their heads, &c." p. 144. And the harmony of Circe's choir of Nymphs is thus described by Browne, p. 145. Circe speaks.

— Ulysses, take my wand,

And from their eyes each childe of sleepe command ;
 While my choice maides, with their harmonious voyces,
 Whereat each byrd and dancinge springe rejoices,
 Charming the windes when they contrary meete,
 Shall make their spirits nimble as their feete.

It is not said either in Homer or Ovid, that Circe's Nymphs were skilled in singing.

254. *Amidst the flowery-kirtled Naiades.*] Doctor Newton remarks here, that *KIRTLE* is a woman's gown. So it is, in the pastoral writers of Milton's age, and before. And in Shakespeare, where Falstaffe asks Doll, "What stuff wilt have a *KIRTLE* of?" *SECOND P. K. HENR.* iv. A. ii. S. iv. But it originally signified a man's garment, and was so used antiently. At least, most commonly. In Spenser, *ENVY*, not a female deity, wears a "*KIRTLE* of discoloured say," *F. Q.* i. iv. 31. It was the name for the surcoat at the creation of Knights of the Garter. See Anstis, *ORD. GART.* i. 317. In an original roll of the Household-Expenses of Wykeham bishop of Winchester, dated 1394, is this entry. "In furrura duarum *CURTELLARUM* pro Domino "cum furrura agnina, x. s." That is, "For furring, or facing "two Kirtles for my Lord with lambs-skin, 10 s."

256. *Who as they sung, would take the prison'd soul.*] In the old play, the *RETURN FROM PARNASSUS*, 1606. A. i. S. ii.

Sweet Constable doth take the wondering ear,

And LAYS IT UP in willing PRISONMENT.

In *L'ALLEGRO*, v, 136.

LAP me in soft Lydian aires.

We have "lapped in delight," in Spenser, *F. Q.* v. vi. 6. *Prisoned*

And lap it in Elysium; Scylla wept,
 And chid her barking waves into attention,
 And fell Charybdis murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sense, 260
 And in sweet madness robb'd it of itself;
 But such a sacred, and home-felt delight,
 Such sober certainty of waking bliss
 I never heard till now. I'll speak to her, 264
 And she shall be my queen. Hail, foreign wonder!
 Whom certain these rough shades did never breed,
 Unless the goddess that in rural shrine

soned was more common than *imprisoned*. Shakespeare, *VENUS AND ADONIS*, edit. 1596. Signat. C. iij.

Whereat her teares began to turne their tide,
 Being PRISON'D in her eye. —

And in his SONNETS, cxxxiii.

PRISON my heart in thy steel-bosom's ward.

And in LOVE'S LABOUR LOST, A. iv. S. iii.

— Universal plodding PRISONS up
 The nimble spirits in the arteries.

And in B. and Fletcher's *PHILASTER*, A. v. S. i. vol. i. 168,
 "Perpetual PRISONMENT." These are few instances out of many.

257. — — *Scylla wept,*

And chid her barking waves into attention,

And fell Charybdis murmur'd soft applause.] Silius Ita-

licus, of a Sicilian shepherd tuning his reed, *BELL. PUN.* xiv. 467.

Scyllæi tacuere canes, stetit atra Charybdis.

The same situation and circumstances dictated a similar fiction or mode of expression in either poet. But Silius avoided the boldness, perhaps impropriety, of the last image in Milton.

265. — *Hail, foreign wonder!*

Whom certain these rough shades did never breed,

Unless the Goddess, &c.] Thus Fletcher, *FAITHFUL SHEP.*

A. v. S. i. vol. iii. p. 188,

— Whate'er she be;

B'est thou her spirit, or some divinity,

That in her shape thinks good to walk this grove.

But

Dwell't here with Pan, or Sylvan, by blest song
 Forbidding every bleak unkindly fog 269
 To touch the prosperous growth of this tall wood.

But perhaps our author had an unperceived retrospect to the *TEMPEST*, A. i. S. ii.

Ferd. — Most sure the goddess
 On whom these aires attend. —
 — My prime request,
 Which I do last pronounce, is, O you wonder,
 If you be Maid or no? —

Milton's imitation explains Shakespeare. MAID is certainly a CREATED BEING, a Woman in opposition to Goddesses. Miranda immediately destroys this first sense by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the sentiment is the same. COMUS is universally allowed to have taken some of its tints from the *TEMPEST*. Compare the FAERIE QUEENE, iii. v. 36. ii. iii. 33. And B. and Fletcher's SEA-VOYAGE, A. ii. S. i. vol. ix. p. 106. edit. ut supr.

Be not offended, goddesses, that I fall
 Thus prostrate at your feet : or, if not such,
 But Nymphs of Dian's train, that range these groves
 Which you forbid to men. —

And Ovid, where Salmacis first sees the boy Hermaphroditus, METAM. iv. 320.

— Puer, O dignissime credi
 Esse deus ; seu tu deus es, potes esse Cupido, &c.

And Browne's BRITANNIA'S PASTORALS, B. i. S. iv. p. 70.

— Hayle glorious deitie !
 If such thou art, and who can deem you lesse ?
 Whether thou reignest queen o' th' wilderness,
 Or art that goddess, 'tis vnknowne to mee,
 Which from the ocean draws her pedigree :
 Or one of those, who by the mossie bankes
 Of drisling Helicon, in airie ranckes
 Tread roundelays upon the siluer sands,
 While shaggy satyres, tripping o'er the strands,
 Stand still at gaze, and yeild their fences thralls
 To the sweet cadence of your madrigals :
 Or of the faery troope which nimbly play,
 And by the springs daunce out the summer's day, &c.

The Shepherdes answers, p. 71,

Nor of the faery troope, nor Muses nine,
 Nor am I Venus, nor of Proserpine ;

But

Lad. Nay gentle Shepherd, ill is lost that praise
That is address'd to unattending ears ;
Not any boast of skill, but extreme shift
How to regain my sever'd company,
Compell'd me to awake the courteous Echo 275
To give me answer from her mossy couch.

Com. What chance, good Lady, hath bereft you thus?

Lad. Dim darkness, and this leafy labyrinth.

Com. Could that divide you from near-usher guides?

Lad. They left me weary on a grassy turf. 280

Com. By falsehood, or discourtesy, or why?

Lad. To seek i' th' valley some cool friendly spring.

Com. And left your fair side all unguarded, Lady?

Lad. They were but twain, and purpos'd quick return.

Com. Perhaps fore-stalling night prevented them.

But daughter to a lusty aged swaine,

That cuts the greene tufts off th' enamel'd plaine, &c.

Homer, in the address of Ulysses to Nausicaa, the father of true elegance as well as of true poetry, is the original author of this piece of galantry, which could not escape the vigilance of Virgil. See ARCADES, v. 44.

277, &c.] Here is an imitation of those Scenes in the Greek Tragedies, where the dialogue proceeds by question and answer, a single verse being allotted to each. The Greeks, doubtless, found a Grace in this sort of dialogue. As it was one of the characteristics of the Greek drama, it was natural enough for our young poet, passionately fond of the Greek tragedies, to affect this peculiarity. But he judged better in his riper years; there being no instance, of this Dialogue, I think, in his SAMSON AGONISTES. H.

285. *Perhaps fore-stalling night prevented them.*] The word FORESTALL was formerly less offensive in a serious and sublime poem than at present. It occurs again, v. 362. And in the sense of *prevent*, *hinder*, &c.

What need a man FORESTALL his date of grief,

And run to meet what he would most avoid?

And in PARADISE LOST, B. x. 1024.

— Doubt not but God

Hath wiselier arm'd his vengeful ire, than so

To be FORESTALL'D, —

And

Lad. How easy my misfortune is to hit!

Com. Imports their loss, beside the present need?

Lad. No less than if I should my Brothers lose.

Com. Were they of manly prime, or youthful bloom?

Lad. As smooth as Hebe's their unrazor'd lips.

Com. Two such I saw, what time the labour'd ox
In his loose traces from the furrow came,

And in Fairfax's TASSO, xv. 47.

But forth there crept, from whence I cannot say,
An ugly serpent that FORESTALL'd their way.

So also in Sylvester's DU BARTAS, p. 88. edit. fol. ut supr.
"FORESTALLING thee of thy kinde lover's kisse." And
Spenser, F. Q. v. v. 47.

Whose life did lie in her least eye-lids fall,
Of which she vow'd, with many a curst thret,
That she therefore would him ere long FORESTALL.

And in HAMLET, A. v. S. ii. "I will FORESTALL their re-
pair hither." Often in Spenser, and Shakespeare. Once, in
the latter, with the particular application of the text. CYMBEL.
A. iii. S. iv.

—— May

This NIGHT FORESTALL him of the coming day.

289. *Were they of manly prime, or youthful bloom?*] Were they
young men, or striplings? Prime is perfection. "Nature here,
wanton'd as in her PRIME." PARAD. L. v. 295. Again, what
is more apposite to the sense of the text. Ibid. xi. 245.

His starry helm unbuckled shew'd him PRIME
In MANHOOD, where youth ended. ——

Again, where perhaps the distinction is more strongly marked.
Ibid. iii. 635.

And now a STRIPLING Cherub he appears,
Not of the PRIME, &c. ——

Doctor Newton is certainly mistaken in supposing that the poet
means a Cherub "not of the prime order or dignity." He is de-
scribing a Cherub in the figure, and with the beauty, of a strip-
pling. Prime is opposed to *stripling*.

290. *And smooth as Hebe's their unrazor'd lips.*] The unpleasant
epithet *unrazor'd* has one much like it in the TEMPEST, A. ii. S. v.

—— Till new-born chins

Are rough and RAZORABLE. ——

And the fwinkt hedger at his supper fat ;
 I saw them under a green mantling vine
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots ;
 Their port was more than human, as they stood :

291. ——— *The labour'd ox*

In his loose traces from the furrow came.] This is classical. But the return of oxen or horses from the plough, is not a natural circumstance of an English evening. In England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from the life, where in describing the departing day-light he says,

The ploughman homeward plods his weary way.

The *fwinkt hedger's supper*, in the next line, is from Nature. And *Hedger*, a word new in poetry, although of common use, has a good effect. *Sawinkt* is tired, fatigued.

297. *Their port was more than human, as they stood :*

I took it for a faery vision,

Of some gay creatures of the element,

That in the colours of the rainbow live,

And play i th' plighted clouds. I was aw-struck,

And as I pass'd, I worshipt.—] I have adopted, in the first

line, the pointing of editions 1645 and 1673. But perhaps that of 1637, is to be preferred.

Their port was more than humane ; as they stood

I took it, &c.

“ As they stood before me, I took it, &c.” But we have much the same form of expression in the EPITAPH ON THE MARCHI-
 ONESS OF WINCHESTER, v. 21.

And in his garland, as he stood,

Ye might discern a cypress bud.

See ACTS APOST. xxii. 13. 14. “ One Ananias came unto me, and
 “ stood, and said unto me, &c.”

Comus thus describes to the Lady the striking appearance of her Brothers : and after the same manner, in the IPHIGENIA IN TAURIS of Milton's favourite Greek tragedian Euripides, a shepherd describes Pylades and Orestes to Iphigenia the sister of the latter, as preternatural beings and objects of adoration, v. 246.

Ἐνταῦθα δισσοῦς εἶδε τις νεαίας

Βεφορβός ἡμῶν, καὶ πεχώρησεν πάλιν,

Ἀγροισὶ δακτύλοισι πορδμεύων ἵχνος

“ Εὐ. εἰς η

I took it for a faery vision
Of some gay creatures of the element,
That in the colours of the rainbow live,

300

"Ἐλεξε δ' οὐκ ὁρᾶτε; δαίμονες τίνες
Θάσσεσιν οἷδε. Θεοσεβῆς δ' ἡμῶν τις ὦν
Ἀνεχε χεῖρα, καὶ προσεὔξατ' εἰσίδων·
Ὡ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
Δέσποτα Παλαῖμων,——
Εἴτ' ἔν' ἐπ' ἀκταῖς θάσσετον Διοσκόρω, &c.

*Hic geminos adolescentulos vidit quidam
Pastor nostrum, et recessit retro,
Summis pedum relegens vestigium,
Et dixit, Non videtis? Dæmones quidam
Sedent isti [hic]: quidam vero de nobis religiosior
Sustulit manus, et adoravit intuens,
O marinæ Leucothææ fili, &c.
O Domine Palæmon, &c.
Sive in litore vos sedetis Gemini.*

Compare Note on v. 265. We have PORT in the same sense,
PARAD. L. B. xi. 8.

—— Their PORT

Not of mean suitors. ——

“ Their port was more than human,” occurs in Cartwright’s Poems, in a piece written 1636, after the exhibition, but before the publication, of COMUS. To the Queen, p. 268. edit. 2651. 8vo.

—— A stately maid appear’d, whose light
Did put the little archers all to flight;
“ Her shape was more than human.”

And here, a partial determination of the sense at *Human*, may ascertain the punctuation of 1637. There is another of Milton’s expressions “ Turn’d him all ear,” which, as it occurs in the PARADISE LOST, he may seem to have borrowed from Cartwright, ut sup. p. 208.

Whose sounds do make me wish I were
Either all voice, or else ALL EARE.

But it is below in COMUS, “ I was all ear.” v. 561. By the way, one of Dryden’s Mad Songs, finely set by Purcell, seems to be indebted for some hints to Cartwright.

I’ll lay me down and die
Beneath some hollow tree:
The raven and bat
The owl and the cat,
Shall warble forth my Elegy.

And play i' th' plighted clouds. I was aw-struck,
And as I past, I worshipt; if those you seek,

So Cartwright in a poem called *SADNESS*, p. 221.

Hark! from yonder hollow tree!
The raven hovers o'er my bier,
The bittern on a reed I hear
Pipes my Elegy.

To the passage above - quoted from Euripides Dr. Warton adds,
"There is an impropriety of character, in the mention of Leucothea, Palæmon, and the Dioscuri. Euripides has made the shepherd, a barbarous inhabitant of Tauris, talk too much like a Greek."

301. *And play i' th' plighted clouds.* —] The lustre of Milton's brilliant imagery is half obscured, while *PLIGHT* remains unexplained. We are to understand the *braided* or *embroidered* clouds: in which certain airy elemental beings are most poetically supposed to sport, thus producing a variety of transient and dazzling colours, as our author says of the sun, *PARAD. L. B. iv. 586*.

Arraying with reflected purple and gold
The clouds that on his western throne attend.

In Spenser we find *PLIGHT* for a Fold, a silken robe, "purpled upon with many a folded *PLIGHT*." *F. Q. ii. iii. 26*. And *PLIGHT* for *folded* a participle, "rings of rushes *PLIGHT*," *ii. vi. 7*. Chaucer, in the *TESTAMENT OF LOVE*, has *PLITES* for *folds*. And *PLITE*, a verb, to *fold*, *TR. CR. ii. 1204*. Of a Letter.

Yeve me the labour it to fowe and *PLITE*.

That is, "to stitch and *FOLD* it." From this verb *PLIGHT*, immediately came Milton's *PLIGHTED*, which I do not remember in any other writer. It is obvious to observe, that the modern word is *plaited*. Of the same family is *PLEACHED*, in *M. ADO ABOUT NOTHING. A. iii. S. i.*

And bid her steal into the *PLEACHED* bower,
Where honeysuckles, ripen'd by the sun,
Forbid the sun to enter. —

And in *ANTONY and CLEOPATRA*. And he has *impleached*, implicated, in his *LOVER'S COMPLAINT*. *Mal. SUPPL. SH. i. 752*.

I take this opportunity of making a slight emendation, which I find has been preoccupied by Bentley, in *PARAD. L. iv. 150*. Of the fruits and blossoms of the trees of Eden.

On which the sun more glad impress'd his beams,
Than ~~in~~ fair evening cloud, or humid bow.

For

It were a journey like the path to heaven,
To help you find them.

Lad. Gentle Villager, 304

What readiest way would bring me to that place?

Com. Due west it rises from this shrubby point.

Lad. To find that out, good Shepherd, I suppose,

In such a scant allowance of star-light,

Would overtask the best land-pilot's art,

Without the sure guess of well-practic'd feet. 310

Com. I know each lane, and every alley green,

Dingle or bushy dell of this wild wood,

For IN, read ON. We are to attend to the effect of the sun on the evening-cloud, and the rainbow, or its cloud. This reading makes the image plain.

306. *Due west it rises from this shrubby point.*] Milton had perhaps a predilection for the west, from a similar but more picturesque information in AS YOU LIKE IT, A. iv. S. i.

West of this-place, down in the neighbour bottom,
The rank of osiers by the murmuring stream, &c.

309. *Overtask.*] So SONN. xxii. 10. "OVERPLY'D in liberty's defence." Of his eyes: Milton is fond of the compound with *over*. Various instances occur in PARADISE LOST; many, as here, of his own coinage. See *over-multitude*, below, v. 731. and SONN. ix. 6. "They that *over-ween*." Where see the note.

311. *I know each lane, and every alley green,*

Dingle, or bushy dell of this wild wood,

And every bosky bourn from side to side, &c.] The outline is in Fletcher, FAITH. SHEP. A. i. S. i. vol. iii. p. 163. But Milton has judiciously avoided Fletcher's digressional ornaments, which, however poetical, are here unnecessary, and would have been misplaced.

— I have cross'd

All these woods over, ne'er a nook, or dell,

Where any little bird or beast doth dwell,

But I have sought him; ne'er a bending brow

Of any hill, or glade the winds sing through,

Nor a green bank, nor shade, where shepherds use

To sit and riddle, sweetly pipe, &c.

And every bosky bourne from side to side,
My daily walks and ancient neighbourhood;

And above we have, "under some SHADY DELL," A. i. S. i.
p. 104.

312. *Dingle, or busby dell, &c.*] Peck supposes that *busby dell* explains DINGLE: and by DINGLE, which he thinks is no where else to be found in our language, he understands, boughs hanging *dingle-dangle* over the edge of the dell. But Peck is to be praised only for his industry. The word is still in use, and signifies a valley between two steep hills. DIMBLE is the same word. In the *Dramatis Personæ* of the quarto of Jonson's SAD SHEPHERD, I find, "the Witches DIMBLE:" and, "a gloomie DIMBLE," A. ii. S. vii. And in Drayton's POLYBION, S. ii. vol. ii. p. 690.

And Satyres that in flades and gloomie DIMBLES dwell.

Again, *ibid.* S. xxvi. vol. iii. p. 1169.

And in a DIMBLE near, even as a place divine,
For contemplation fit, an ivy-cieled bowre, &c.

And DINGLE, in his MUSES ELYS. NYMPH. ii. vol. iv. p. 1455.

In DINGLES deepe, and mountains hore.

As to "each Lane of this wild wood," we meet with Wood-lanes, in the MOST PLEASANT COMEDIE OF MUCEDORUS, Lond. 1619. 5to. Signat. E. Written 1598.

When thou art vp, the WOOD-LANES shall be strowed
With violets, cowslips, and sweet marigolds,
For thee to trample and to trace upon.

313. *And every bosky bourne from side to side.*] A BOURN, the sense of which in this passage has never been explained with precision, properly signifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the present instance, the declivities are interspersed with trees and bushes. This sort of valley Comus knew from *side to side*. He knew *both* the *opposite sides* or ridges, and had consequently traversed the intermediate space. Such situations have no other name in the west of England at this day. In the waste and open countries, BOURNS are the grand separations or divisions of one part of the country from another, and are natural limits of districts and parishes. For BOURN is simply nothing more than a Boundary. As in the TEMPEST, A. ii. S. i. BOURN, bound of land, tilth, &c. And in ANTONY AND CLEOPATRA, "I'll set a BOURN how far to be belov'd." A. i. S. i. And in the WINTER'S TALE, A. i. S. ii. "One that fixes no BOURN 'twixt his and mine." Dover-cliff is called in LEAR, "this chalky BOURN," that is,

And if your stray-attendance be yet lodg'd 315
 Or shroud within these limits, I shall know
 Ere morrow wake, or the low-roofed lark
 From her thatcht pallat rouse; if otherwise,

is, this chalky Boundary of England towards France. A. iv. S. vi. See Furetiere in BORNE, and Du Cange in BORNA, Lat. GLOSS. In Saxon, BURN, or BURNA, is a stream of water, as is BOURN at present in some counties: and as rivers were the most distinguishable aboriginal separations or divisions of property, might not the Saxon word give rise to the French BORNE? There is a passage in the FAERIE QUEENE, where a river, or rather strait, is called a BOURNE, ii. vi. 10.

My little boate can safely passe this perilous BOURNE.

But seemingly also with the sense of *division* or *separation*. For afterwards this Bourne is stiled a SHARD.

— When late he far'd

In Phedria's flitt barck over the perlous SHARD.

Here, indeed, is a metathesis; and the active participle SHARING is confounded with the passive SHARED. This perilous BOURNE was the Boundary or division which parted the main land from Phedria's isle of bliss, to which it served as a defence. In the mean time, SHARD may signify the gap made by the ford or frith between the two lands. But such a sense is unwarrantably catachrestical and licentious.

Ibid. — *Bosky bourne.* —] That is *woody*, or rather *busby*. As in the TEMPEST, A. iv. S. i.

My BOSKY acres, and my *unscrubb'd* down.

Where *unscrubbed* is used in contrast. And in Peele's Play of EDWARD THE FIRST, 1593.

— In this BOSKY wood

Bury his corpe. —

It is the same word in FIRST P. HENR. iv. A. v. S. i.

How bloodily the sun begins to peer

Above yon BUSKY hill!

Spenser has anglicised the original French word *bosquet*, in MAY, v. 10.

To gather MAY BUSKETS and smelling breere.

If *busket* be not there the French *bouquet*, now become English. Chaucer uses BUSKE, "For there is neither BUSKE nor hay." ROM. R. v. 54. Where *hay* is hedge row. Again, *ibid.* v. 120. Of the birds "that on the BUSKIS singin clere." BOSCU is middle Latin for Wood.

I can

I can conduct you, Lady, to a low
But loyal cottage, where you may be safe 320
Till further quest.

Lad. Shepherd, I take thy word,
And trust thy honest offer'd courtesy,
Which oft is sooner found in lowly sheds
With smoaky rafters, than in tap'stry halls
In courts of princes, where it first was nam'd 325
And yet it is most pretended : in a place

321. See Note on the ARCADES, v. 34.

322. ——— *Courtesy, &c.*] Probably as Milton was so familiarised to the Italian poets, from Ariosto, ORL. FUR. xiv. 62.

Erano pastorali alloggiamenti,
Miglior stanza, e più commoda, che bella.
Quiui il gardian cortese de gli armenti
Onoro il cavaliere e la donzella,
Tanto che si chiamar da lui contenti :
Che non par per CITTADI, e per CASTELLA,
Ma par TUGURI ancora e par FENILI
Spesso si trovan gli uomini gentili.

A stanza which has received new graces from Mr. Hoole's translation. But Milton, as Mr. Bowle had long ago concurred with doctor Newton in observing, perhaps remembered Harrington's old version, however short of the original. St. 52.

As courtesie oftimes in simple bowres
Is found as great as in the stately towres.

The mode of furnishing halls or state-apartments with tapestry, had not ceased in Milton's time. Palaces, as adorned with tapestry, are here contrasted with *lowly sheds*, and *smoaky rafters*. A modern poet would have written STUCCOED Halls. Shakespeare says of lord Salisbury, SECOND P. K. HENRY VI. A. v. S. iii.

And like RICH HANGINGS in a *homely* house,
So was his will in his old feeble body.

Compare Browne BRIT. PAST. B. i. S. ii. p. 60.

Their *homely* cotes deck'd trim in low degree,
As now the court with richest tapistry.

Hence Cowley may be illustrated, Ode to LIBERTY, st. iii.

To the false forest of a WELL-HUNG room
For honour and preferment come.

That

Less warranted than this, or less secure,
 I cannot be, that I should fear to change it.
 Eye me, blest Providence, and square my trial
 To my proportion'd strength. Shepherd, lead on.

Enter The Two BROTHERS.

E. Br. Unmuffle ye faint stars, and thou fair moon,
 That wont'st to love the traveller's benizon.

That is, "a room in the houses of the great, hung with tapestry, the subject of which is some romantic story, and the scene a forest." And Drayton, who speaks contemptuously of this article of finery. *ECL. iv. vol. iv. p. 1400.*

The tender grassie was then the safest bed,
 The pleasantst shades esteemde the stateliest halls:
 No belly churl with Bacchus banquetted,
 "Nor painted rags then covered rotten walls."

And Shakespeare in *CYMBELINE*, where Imogen says, *A. iii. S. iv.*

Poor I am stale, a garment out of fashion;
 And, for I am richer than to HANG BY THE WALLS,
 I must be ript.—

And B. and Fletcher, *SEA VOYAGE, A. i. S. i. vol. ix. p. 99.*

You must not look for down-beds here, nor HANGINGS.

There is another reference to tapestry in our author, which is not immediately felt or understood by many of the readers of the present age. *ELEG. vi. 39.*

Auditurque chelys SUSPensa TAPETIA circum,
 Virgineos tremula quæ regat arte pedes.

Mr. Steevens suggests, that Drayton, here cited, is not speaking contemptuously of tapestry, but of what Falstaffe calls, "the German-hunting in *Water-work*," i. e. canvass coarsely painted over with water-colours: and that this furniture was imported largely from Holland. See *Holinsh. Chron. p. 840. &c.*

331. *Unmuffle ye faint stars, and thou fair moon.*] MUFFLE was not so low a word as at present. Drayton, *HEROIC. EPIST. vol. i. p. 251. Of night.*

And in thick vapours MUFFLE up the world.

Again, *POLYOLB. S. xxii. vol. iii. p. 1093. Of the sun.*

But suddenly the clouds which on the winds do fly,
 DO MUFFLE him againe with them.—

And

Stoop thy pale visage through an amber cloud,
 And disinherit Chaos, that reigns here
 In double night of darknes and of shades; 335
 Or if your influence be quite damm'd up
 With black usurping mists, some gentle taper,
 Though a rush-candle, from the wicker-hole
 Of some clay habitation, visit us
 With thy long-levell'd rule of streaming light; 340
 And thou shalt be our star of Arcady,
 Or Tyrian Cynosure.
El. Br. Or if our eyes
 Be barr'd that happinefs, might we but hear

And S. xii. p. 891. "MUFFLED them in clouds." And in Browne's SHEPHERD'S PIPE, edit. 1614. Signat. C. 4.

If it chanc'd night's fable shrowds
 MUFFLED Cynthia up in clouds.

And in the same author's INNER TEMPLE MASQUE, p. 129. edit. Davies, 1772. Of Circe.

She that can pull the pale moone from her spheare,
 And at midday, the world's all-glorious eye,
 MUFFLE the world in long obscuritie.

And Sylvester, immediately in the sense before us, DU BART. p. 198. fol. edit. 1621. ut supr.

While nights black MUFFLER hoodeth up the skies.

333. *Stoop thy pale visage through an amber cloud.*] Mr. Bowle, together with a passage from the FAERIE QUEENE, first cited by Richardson, refers to B. and Fletcher's MAID'S TRAGEDY, in the Masque, A. i. S. i. vol. i. p. 12.

Bright Cinthia, hear my voice! —

Appear, no longer thy pale visage shroud,
 But strike thy silver horns quite through a cloud.

534. — *Disinherit Chaos.* —] This expression should be animadverted upon, as hyperbolical and bombast, and akin to that in SCRIBLERUS, "Mow my beard." Dr. J. WARTON.

335. See Note on PAR. REG. i. 500.

340. — *Long-levell'd rule of streaming light.*] A ray of the sun, in the same manner, is called, *ἡλίου ΚΑΝΩΝ ΣΑΦΗΣ*, in the IKETIAES

The folded flocks penn'd in their watled cotes,
 Or sound of past'ral reed with oaten stops, 345
 Or whistle from the lodge, or village cock
 Count the night watches to his feathery dames,
 'Twould be some solace yet, some little chearing
 In this close dungeon of innumerable boughs.
 But O that hapless virgin, our lost Sister, 350
 Where may she wander now, whither betake her
 From the chill dew, among rude burs and thistles?
 Perhaps some cold bank is her bolster now,
 Or 'gainst the rugged bark of some broad elm
 Leans her unpillow'd head, fraught with sad fears.
 What, if in wild amazement, and affright?
 Or, while we speak, within the direful grasp
 Of savage hunger, or of savage heat?
El. Br. Peace, Brother, be not over-exquisite
 To cast the fashion of uncertain evils; 360

ΤΙΔΕΣ of Euripides, v. 650. Which his late editor [Markland] had not imagination enough to conceive the meaning of. See Note on the place, edit. Lond. 1763, 4to. H.

The sun is said to "LEVEL his evening rays," PARAD. L. iv. 543.

339. ———— *Visit us*

With thy long-levell'd rule of streaming light.] See PARAD. L. iii. 23. And ii. 398.

—Not UNVISITED of heaven's fair LIGHT.

S. Luke i. 78. "The DAY-SPRING from on high hath VISITED us."

344. ———— *Watled cotes.*] "Pen their flocks at eve in burdled cotes." PARAD. L. iv. 186.

349. ———— *Innumerable boughs.*] Innumerable is uncommon. PARAD. L. vii. 455. "INNUMERABLE living creatures." The expression *innumerable boughs* has been adopted into Pope's *Odyssey*.

359. ———— *Be not over exquisite, &c.*] EXQUISITE was not now uncommon in its more original signification. B. and Fletcher, LITTLE FR. LAW. A. v. S. i. vol. iv. p. 253.

——— They're EXQUISITE in mischief.

VOL. I.

A a

For

For grant they be so, while they rest unknown,
 What need a man forestall his date of grief,
 And run to meet what he would most avoid?
 Or if they be but false alarms of fear,
 How bitter is such self-delusion? 365
 I do not think my Sister so to seek,
 Or so unprincipled in virtue's book,
 And the sweet peace that goodness bosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not) 370
 Could stir the constant mood of her calm thoughts,
 And put them into misbecoming plight.

360. Compare Note on SAMS. AGON. 254.

367. See Note on SAMS. AGON. 760.

368. See Note on ODE PASS. v. 53.

369. *As that the single want of light and noise
 (Not being in danger, as I trust she is not)*

Could stir the constant mood of her calm thoughts, &c.] A profound critic cites the intire context, as containing a beautiful example of Milton's use of the parenthesis, a figure which he has frequently used with great effect. "The whole passage is exceedingly beautiful; but what I praise in the parenthesis is, the pathos and concern for his sister that it expresses. For every parenthesis should contain matter of weight; and, if it throws in some passion or feeling into the discourse, it is so much the better, because it furnishes the speaker with a proper occasion to vary the tone of his voice, which ought always to be done in speaking a parenthesis, but is never more properly done than when some passion is to be expressed. And we may observe here, that there ought to be two variations of the voice in speaking this parenthesis. The first is that tone which we use, when we mean to qualify or restrict any thing that we have said before. With this tone should be pronounced, *not being in danger*; and the second member, *as I trust she is not*, should be pronounced with that pathetic tone in which we earnestly hope or pray for any thing." ORIGIN AND PROGR. OF LANGUAGE. B. iv. P. ii. vol. iii. p. 76. Edingb. 1776. This is very specious and ingenious reasoning. But some perhaps may think this beauty quite accidental and undesign'd. A parenthesis is often thrown in, for the sake of explanation, after a passage is written.

370. So "My CONSTANT thoughts." PARAD. L. B. v. 552.

Virtue

Virtue could see to do what virtue would
 By her own radiant light, though fun and moon,
 Were in the flat sea funk. And Wisdom's self 375
 Oft seeks to sweet retired solitude,
 Where with her best nurse Contemplation
 She plumes her feathers, and lets grow her wings,

373. *Virtue could see, &c.*] So in Shakespeare, as Mr. Steevens observes to me, ROM. JUL.

Lovers can see to do their amorous rites
 By their own beauties.—

375. *Were in the flat sea sunk.*] Perhaps he wrote, "Were in the sea *flat* funk." Compare PARAD. REG. B. iv. 363. "Lays cities *FLAT*." Again, B. ii. 222. Of beauty.

— All her plumes

Fall *FLAT*, and shrink into a trivial toy.

And PARAD. L. B. i. 401. "On the groundfill-edge, where he fell *FLAT*." But we have "*level* brine," in LYCID. v. 98.

376. *Oft seeks to sweet retired solitude.*] For the same uncommon use of *SEEK*, Mr. Bowle cites Bale's EXAMYNACYION of A. Askew, p. 24. "Hath not he moche nede of helpe who "*SEKETH TO soche a surgeon?*" So also in ISAIAH, ii. 10. "To it shall the Gentiles *SEEK*."

277. *She plumes her feathers.*—] I believe the true reading to be *prunes*, which Lawes ignorantly altered to *plumes*, afterwards imperceptibly continued in the poet's own edition. To *prune* wings, is to smoothe, or set them in order, when *ruffled*. For this is the leading idea. Spenser, F. Q. ii. iii. 36.

She gins her feathers foule *disfigured*

Proudly to *PRUNE*. — — —

And hence Spenser is to be interpreted in the M. M. OF THES-
 TYLIS. It is where Cupid sits bathing his wings under the
 eyes of a lady weeping, and afterwards,

— At their brightest beams

Him *PROYND* in lovley wise.

That is, he "*PRUNED* his wetted and *disordered* wings." Water-fowl, at this day, are said to *preene*, when they sleek or replace their wet feathers in the sun. See commentators on Shakespeare, P. i. HENR. iv. A. i. S. i.

Which makes him *prune* himself, &c.

Where

That in the various bustle of resort
 Were all to ruffled, and sometimes impair'd. 380
 He that has light within his own clear breast,
 May sit i' th' centre, and enjoy bright day:
 But he that hides a dark soul; and foul thoughts,
 Benighted walks under the mid-day sun;
 Himself is his own dungeon.
Sec. Br. 'Tis most true,

Where doctor Warburton and Hanmer substituted *plume*. Upton derives the word from the French *brunir*, to *polish*. NOTES on Spenser, p. 446. col. 2. *Prune her tender wing* is in Pope. *Prune*, amputo, is sometimes written *proine*, as in Drayton, POLYOLB. vol. ii. S. iii. p. 714. [But see fol. edit. 1613.] "Here PROINE, " and there *plant*." And in other places.

A critic of the most consummate abilities has confirmed Bishop Warburton's opinion, that Pope plainly copied this sublime and elegant imagery, and that he has *shewn his dexterity in contending with so great an original*. Pope says,

Bear me some god, oh! quickly bear me hence,
 To wholesome SOLITUDE, the nurse of sense;
 Where CONTEMPLATION prunes her RUFFLED wings.

See ON THE MARKS OF POETICAL IMITATION, 12mo, 1757. p. 43. I find, however, in Hughes's THOUGHT in a GARDEN, written 1704, POEMS, edit. 1735. vol. i. 12mo. p. 171.

Here Contemplation prunes her wings.

380. *Were all to ruffled*.——] So read as in editions 1637, 1645, and 1673. Not Too, *nimis*. ALL-TO, or AL-TO, is, *Intirely*. See Tyrwhitt's GL. Chaucer. V. too. Various instances occur in Chaucer and Spenser, and in later writers. "O how " the coate of Christ that was without seam is *all to rent* and "torn." HOMILIES, B. i. i. See Hearne's GL. Langtoft p. 663. OBSERVAT. on Spenser's F. Q. ii. 225. and Upton's Spenser, NOTES, p. 391. 594. 625. And the fifteenth GENERAL RULE for understanding G. Douglass's Virgil, prefixed to Rudiman's Glossary in the capital edition of that translation. And Upton's GLOSS. V. ALL. The corruption, supposed to be an emendation, "all too ruffled" began with Tickell, who had no knowledge of our old language, and has been continued by Fenton, and doctor Newton. Tonson has the true reading, in 1695, and 1705.

The

That musing meditation most affects
 The pensive secrecy of desert cell,
 Far from the chearful haunt of men and herds,
 And sits as safe as in a senate house ;
 For who would rob a hermit of his weeds, 390
 His few books, or his beads, or maple dish,
 Or do his gray hairs any violence ?
 But beauty, like the fair Hesperian tree
 Laden with blooming gold, had need the guard
 Of dragon-watch with uninchanted eye, 395
 To save her blossoms, and defend her fruit
 From the rash hand of bold incontinence.
 You may as well spread out the unsunn'd heaps
 Of miser's treasure by an outlaw's den,
 And tell me it is safe, as bid me hope 400
 Danger will wink on opportunity,
 And let a single helpless maiden pass

389. *And sits as safe as in a senate house.*] Not many years after this was written, Milton's friends shewed that the safety of a senate-house was not inviolable. But, when the people turn legislators, what place is safe from the tumults of innovation, and the insults of disobedience ?

391. *His few books, or his beads, or maple dish.*] So in Shakespeare's RICHARD THE SECOND, the king wishes to change his *figured goblets* for a hermit's DISH of WOOD. A. iii. S. vi.

293. *But beauty, &c.*] These sentiments are heightened from the FAITHFUL SHEPHERDESS, A. i. S. i. vol. iii. p. 123.

— Can such beauty be

Safe in its own guard, and not drawe the eye
 Of him that passeth on, to greedy gaze, &c.

395. *Of dragon-watch with uninchanted eye.*] That is, which cannot be enchanted. Here is more flattery ; but certainly such as was justly due, and which no poet in similar circumstances could resist the opportunity or rather the temptation of paying.

402. *And let a single helpless maiden pass, &c.*] Rosalind argues in the same manner, in AS YOU LIKE IT, A. i. S. iii.

Alas ! what danger will it be to us,
 Maids as we are, to travel forth so far !
 Beauty provoketh thieves sooner than gold.

Uninjur'd

Uninjur'd in this wild furrounding waste.
Of night, or loneliness, it recks me not ;
I fear the dread events that dog them both,
Lest some ill-greeting touch attempt the person
Of our unowned Sister.

El. Br. I do not, Brother,
Infer, as if I thought my Sister's state
Secure without all doubt, or controversy ;
Yet where an equal poise of hope and fear
Does arbitrate th' event, my nature is
That I incline to hope, rather than fear,
And gladly banish squint suspicion.
My Sister is not so defenseless left,
As you imagine ; she has a hidden strength
Which you remember not.

Sec. Br. What hidden strength,
Unless the strength of Heav'n, if you mean that ?

El. Br. I mean that too, but yet a hidden strength,
Which, if heav'n gave it, may be term'd her own :
'Tis chastity, my Brother, chastity : 420
She that has that, is clad in complete steel,

404. *It recks.*—] I care not for, &c. So " what *recks* it them ?" LYCID. v. 122. and PARAD. L. ix. 173. " Let it, I " RECK not." And ii. 50. " Of god, or hell, or worse, he " RECKED not." See NOTE on v. 836. *infr.* From RECK comes *wretchlessness*, or RECKLESSNESS, in the THIRTY-NINE ARTICLES, where the common reading is, " into *wretchlesnes* of most "unclean living." Artic. xvii. As if, yet with a manifest perversion of terms, a *wretched profligacy* was intended. The precise meaning is, a *carelessness*, a confident negligence, consisting " of " the most abandoned course of life." RECK, with its derivatives, is the language of Chaucer and Spenser.

420. 'Tis chastity, my brother, chastity ;
She that has that, is clad in complete steel,
And like a quiver'd Nymph with arrows keen, &c.] Perhaps Milton remembered a stanza in Fletcher's PURPLE ISLAND, published but the preceding year, B. x. st. 27. It is in a personification of Virgin-chastitie.

With

And like a quiver'd Nymph with arrows keen
 May trace huge forests, and unharbour'd heaths,
 Infamous hills, and sandy perilous wilds,
 Where through the sacred rays of chastity, 425

With her, her sister went, a warlike maid,
 PARTHENIA, all in steele and gilded arms,
 In needle's stead, a mighty spear she sway'd, &c.

See EL. iv. 109.

421. — [*Is clad in complete steele.*] This phrase is supposed to be borrowed from HAMLET. Critics must shew their reading, in quoting books: but I rather think it was a common expression for “armed from head to foot.” It occurs in DEKKER’S *VNTRUSSING OF THE HUMOUROUS POET*, Lond. for E. White, 1602. 4to. Signat. G.

— First to arme our wittes

With COMPLEAT STEELE of Iudgement, and our tongues
 With sound artillerie of phraeses, &c. —

This play was acted by the lord Chamberlain’s servants, and the choir-boys of saint Paul’s, in 1602. HAMLET appeared at least before 1598. Again, in a play, *THE WEAKEST GOETH TO THE WALL*, 1618. 4to. Signat. H.

At his first comming, arm’d in COMPLETE STEELE
 Chaleng’d the duke Medine at his tent, &c.

The first edition of this play in 1600. 4to.

Hence an expression in our author’s *APOLOGY*, which also confirms what is here said, §. i. “Zeal, whose substance is ethereal, “arming in COMPLEAT diamond, ascends his fiery chariot, &c.” PR. W. i. 114.

423. *May trace huge forests, &c.*] Shakespeare’s Oberon, as Mr. Bowle observes, would breed his child-knight to “TRACE the forests wild.” MIDS. N. DR. A. ii. S. iii. In Jonson’s *MASQUES*, a Fairy says, vol. v. 206.

Only We are free to TRACE
 All his grounds, as he to chace.

Ibid. — [*Huge forests, and unharbour’d heaths, Infamous hills, and sandy perilous wilts, &c.*] Perhaps there is more merit in Horace’s particularisations, OD. xxii. 5.

Sive per Syrtes iter æstuosas,
 Sive facturus per inhospitalem
 Caucasum, &c. —

425. *Where through the sacred rays of chastity,
 No savage fierce, bandite, or mountaneer,*

No savage fierce, bandite, or mountaneer,
 Will dare to soil her virgin purity :
 Yea there, where very desolation dwells,
 By grots, and caverns shagg'd with horrid shades,

427. *Will dare to soil her virgin purity.*] So Fletcher, FAITH. SHEPH. A. i. S. i. vol. iii. p. 109. A Satyre kneels to a virgin-shepherdes in a forest.

——Why should this rough thing, who never knew
 Manners, nor smooth humanity, whose heats
 Are rougher than himself, and more mishapen,
 Thus mildly kneel to me? Sure there's a power
 In that great name of Virgin, that binds fast
 All rude uncivil bloods, all appetites
 That break their confines : then, strong Chastity, &c.

426. —— *Bandite, or mountaneer.*] A Mountaneer seems to have conveyed the idea of something very savage and ferocious. In the TEMPEST, A. iii. S. iii.

Who would believe that there were MOUNTAINEERS
 Dewlapp'd like bulls, &c.——

In CYMBELINE, A. iv. S. ii.

Yield, rustic MOUNTAINEER.——

Again, *ibid.*

Who call'd me traitor, MOUNTAINEER.——

Again, A. iv. S. ii.

That here by MOUNTAINEER lies slain.——

In Drayton, MUS. ELYS. vol. iv. p. 1454.

This Cleon was a MOUNTAINEER,
 And of the wilder kind.

428. —— *Where very desolation dwells.*] “The seat of desolation.” PARAD. L. i. 181.

429. *By grots, and caverns shagg'd with horrid shades.*] Pope appears to have adverted to this line, ELOIS. ABEL. v. 20.

Ye grots, and caverns, shagg'd with horrid thorn.

Again, in the same poem, v. 24.

I have not yet forgot myself to stone.

Almost as evidently from our author's IL PENS. v. 42.

There held in holy passion still,
 Forget thyself to marble.——

Pope again, *ibid.* v. 244.

And low-brow'd rocks hang nodding o'er the deeps.

From

She may pass on with unblench'd majesty, 430
 Be it not done in pride, or in presumption.
 Some say no evil thing that walks by night,

From *IL PENS.* v. 244.

There under ebon shades, and low-brow'd rocks.
 And in the *MESSIAH*, v. 6.

—Touch'd *Isaiah's* hallow'd lips with fire.

So in the *ODE*, *NATIV.* v. 28.

——Touch'd with hallow'd fire.

See *supr.* at v. 26. 380. And *infr.* at v. 861. And *ESSAY ON POPE*, p. 307. §. vi. edit. 2.

This is the first instance of any degree even of the slightest attention being paid to Milton's smaller poems by a writer of note since their first publication. Milton was never mentioned or acknowledged as an English poet till after the appearance of *PARADISE LOST*: and long after that time, these pieces were totally forgotten and overlooked. It is strange that Pope, by no means of a congenial spirit, should be the first who copied *COMUS* or *IL PENSEROSO*. But Pope was a gleaner of the old English poets; and he was here pilfering from *obsolete* English poetry, without the least fear or danger of being detected.

430. —*With unblench'd majesty.*] Unblinded, unconfounded. See *Steevens's* Note on *BLENCH*, in *HAMLET*, at the close of the second Act. And *Upton's GLOSS.* *Spenser*, V. *BLEND*. And *Tyrwhitt's GLOSS.* Ch. V. *BLENT*. In *B. and Fletcher's PILGRIM*, A. iv. S. iii. vol. v. p. 516.

——Men that will not totter
 Nor *BLENCH* much at a bullet.——

432. *Some say, no evil thing that walks by night,
 In fog, or fire, by lake, or moorish fen,
 Blue meager hag, or stubborn unlaid ghost,
 That breaks his magic chains at Curfew time,
 No goblin, or swart faery of the mine
 Hath hurtful pow'r o'er true virginity.*] Milton had *Shakespeare* in his head, *HAMLET*, A. i. S. i.

Some *SAY*, that ever 'gainst that season comes
 Wherein our Saviour's birth is celebrated, &c.
 But then they *SAY* NO SPIRIT WALKS abroad, &c.

But the imitation is more immediately from the speech of the virgin-shepherdes in *Fletcher*, just quoted. *Ibid.* p. 108.

Yet I have heard, my mother told it me,
 And now I do believe it; if I keep

In fog, or fire, by lake, or moorish fen,
 Blue meager hag, or stubborn unlaid ghost,
 That breaks his magic chains at Curfeu time, 435
 No goblin, or swart faery of the mine,

My virgin-flower uncropt, pure, chaste, and fair;
 No goblin, wood-god, fairy, elf, or fiend,
 Shall hurt my body, or by vain illusion
 Tempt me to wander after idle fires,
 Or voices calling me in dead of night,
 To make me follow, and so take me in
 Through mire and standing pools to find my ruin, &c.

Another superstition is ushered in with the same form, in PARAD.
 L. B. x. 575.

Yearly injoin'd, SOME SAY, to undergo
 This annual humbling, certain number'd days.

Where, doctor Newton says, "I know not, nor can recollect,
 "from what *author* or what *tradition* Milton borrowed this no-
 "tion." But doctor Warburton saw, it was from *old romances*.

And the same form occurs in the description of the physical ef-
 fects of Adam's fall. Ibid. B. x. 668.

SOME SAY, he bid his angels turn ascanse
 The poles of earth twice ten degrees, &c.

434. *Blue meager hag*, &c.] Perhaps from Shakespeare's
 "Blue-eyed hag." TEMP. A. i. S. ii.

Ibid. — *Stubborn unlaid ghost*,

That breaks his magic chains at Curfew time.] An UN-
 LAID GHOST was among the most vexatious plagues of the world
 of spirits. It is one of the evils deprecated at Fidele's grave, in
 CYMBELINE, A. iv. S. ii.

No exorciser harm thee,
 Nor no witchcraft charm thee,
 GHOST UNLAID forbear thee!

The metaphorical expression is beautiful, of *breaking his magic chains*, for "being suffered to wander abroad." And here too the superstition is from Shakespeare, K. LEAR, A. iii. S. iv. "This
 "is the foul Flibertigibbet: he begins at CURFEW, and walks
 "till the first cock." Compare also Cartwright, in his play of
 the ORDINARY, where Moth the antiquary sings an old song,
 A. ii. S. i. p. 36. edit. 1651. He wishes, that the house may re-
 main free from wicked spirits,

From Curfew time
 To the next prime.

Compare

Hath hurtful pow'r o'er true virginity.
Do ye believe me yet, or shall I call
Antiquity from the old schools of Greece

Compare Note on *IL PENS.* v. 83. Prospero, in the *TEMPEST*, invokes those elves, among others,

—That rejoyce
To hear the solemn curfew.—

A. v. S. i. That is, They rejoice at the sound of the Curfew, because at the close of day announced by the Curfew, they are permitted to leave their several confinements, and to be at large till cock-crowing. *MACBETH*, A. ii. S. iii.

Good things of day begin to droop and drowse,
While night's BLACK AGENTS to their prey do rouse.

436. —[*Swart faery of the mine.*] In the Gothic system of pneumatology, mines were supposed to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter de *METALLICIS DÆMONIBUS*, *HIST. GENT. SEPTENTRIONAL.* vi. x. In an old translation of Lavaterus *De Spectris et Lemuribus*, is the following passage. "Pioners or diggers for metall do affirme, that in many mines there appeare straunge Shapes and Spirites, who are apparelled like vnto the laborers in the pit. These wander vp and downe in caues and underminings, and seeme to besturre themselves in all kinde of labor; as, to digge after the veine, to carrie together the oare, to put into basketts, and to turne the winding wheele to drawe it vp, when in very deed they do nothing lesse, &c."—"Of GHOSTES and SPIRITES walking by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73. And hence we see why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract *De SUBTERRANEIS ANIMANTIBUS*, relates among other wonders of the same sort, that these Spirits sometimes assume the most terrible shapes; and thut one of them, in a cave or pit in Germany, killed twelve miners with his pestilential breath. *Ad calc. De RE METALL.* p. 538. Basil. 1621. fol. Drayton personifies the Peak in Derbyshire, which he makes a witch skilful in metallurgy. *POLYOLB.* S. xxvi. vol. iii. p. 1176.

The Sprites that haunt the mines she could correct and tame,
And bind them as she list in Saturne's dreaded name.

Compare Heywood's *Hierarchie of Angels*, B. ix. p. 568. edit. 1635. fol.

A correspondent informs me, This passage of G. Agricola is quoted by Hales of Eton, in a Sermon on *ROM.* xiv. 1. And by bishop Taylor, in his second Sermon on *TIT.* ii. 7. By both,
with

To testify the arms of chastity? 440
 Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste,
 Wherewith she tam'd the brinded lionsess
 And spotted mountain pard, but set at nought
 The frivolous bolt of Cupid; Gods and men 445,
 Fear'd her stern frown, and she was queen o'th' woods.
 What was the snaky-headed Gorgon shield,
 That wise Minerva wore, unconquer'd virgin,
 Wherewith she freez'd her foes to congeal'd stone,
 But rigid looks of chaste austerity, 450
 And noble grace that dash'd brute violence
 With sudden adoration, and blank awe?
 So dear to heav'n is faintly chastity,
 That when a soul is found sincerely so,
 A thousand liveried angels lacky her, 455

with the same humourous application to theological controvertists. And in the quarto edition of Hales's *GOLDEN REMAINS*, published by bishop Pearson, there is a frontispiece in three divisions: in the lowest, a representation of Agricola's mine, with a reference to the citation, and this explanation, *Controversers of the times, like Spirits in the mineralls, with all their labor, nothing is done.*

441. *Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste.*] So Jonson to
 Diana. CYNTH. REV. A. v. S. vi.
 Queene, and Huntresse, chaste and faire.

445. *The frivolous bolt of Cupid.*—] This reminds one of the
 “dribbling dart of LOVE,” in *M. FOR MEASURE*. BOLT, I
 believe, is properly the arrow of a cross-bow. Fletcher, FAITHF.
 SHEPH. A. ii. S. i. p. 134.

— With Bow and Bolt,
 To shoot at nimble squirrels in theholt.

450. 451. *Rigid looks* refer to the *snaky* locks, and *noble grace* to the beautiful face, as gorgon is represented on ancient gems. W.

455. *A thousand liveried angels lacky her.*] The idea, without the lowness of allusion and expression, is repeated in *PARAD. L.*
B. viii. 359.

About her, as a guard angelic plac'd.

And

Driving far off each thing of sin and guilt ;
 And in clear dream, and solemn vision,
 Tell her of things that no gross ear can hear,
 Till oft converse with heav'nly habitants
 Begins to cast a beam on th' outward shape, 460
 The unpolluted temple of the mind,
 And turns it by degrees to the soul's essence,
 Till all be made immortal : but when lust,
 By unchaste looks, loose gestures, and foul talk,
 But most by leud and lavish act of sin, 465
 Lets in defilement to the inward parts,

458. *Tell her of things which no gross ear can hear.*] See Note on ARCADES, v. 72.

This dialogue between the two brothers, is an amicable contest between fact and philosophy. The younger draws his arguments from common apprehension, and the obvious appearance of things : the elder proceeds on a profounder knowledge, and argues from abstracted principles. Here the difference of their ages is properly made subservient to a contrast of character. But this slight variety must have been insufficient to keep so prolix and learned a disputation, alive upon the stage. It must have languished, however adorned with the fairest flowers of eloquence. The whole dialogue, which indeed is little more than a solitary declamation in blank verse, much resembles the manner of our author's Latin Prologues at Cambridge, where philosophy is enforced by pagan fable and poetical allusion.

464. *By unchaste looks, &c.*] " He [Christ] censures an " UNCHASTE LOOK to be an adultery already committed : another time he passes over actual adultery with less reproof than " for an UNCHASTE LOOK." DIVORCE, B, ii. c. i. PR. W. i. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour, " *ἦν δὲ ΒΑΡΕΙΩΝ ΤΥΝΑΙΚΑ ὡς* " *ΕΠΙΘΥΜΕΙ αὐτῆς, &c.*" S. Matth. EVANG. v. 28.

465. *But most by leud and lavish act of sin, &c.*] It is the same idea, yet where it is very commodiously applied, in PARAD. L. B. vi. 660.

— Spirits of purest light,
 Purest at first, now GROSS by SINNING grown.

The

The soul grows clotted by contagion,
Imbodies, and imbrutes, till she quite lose

467. *The soul grows clotted by contagion, &c.*] I cannot resist the pleasure of translating a passage in Plato's PHAEDON, which Milton here evidently copies. "A soul with such affections, does it not fly away to something divine and resembling itself? To something divine, immortal, and wise? Whither when it arrives, it becomes happy; being freed from error, ignorance, fear, love, and other human evils. — But if it departs from the body polluted and impure, with which it has been long linked in a state of familiarity and friendship, and from whose pleasures and appetites it has been bewitched, so as to think nothing else true, but what is corporeal, and which may be touched, seen, drank, and used for the gratifications of lust: at the same time, if it has been accustomed to hate, fear, or shun, whatever is dark and invisible to the human eye, yet discerned and approved by philosophy: I ask, if a soul so disposed, will go sincere and disincumbered from the body? By no means. And will it not be, as I have supposed, infected and involved with corporeal contagion, which an acquaintance and converse with the body, from a perpetual association, has made congenial? So I think. But, my friend, we must pronounce that substance to be ponderous, depressive, and earthy, which such a soul draws with it: and therefore it is burthened by such a clog, and again is dragged off to some visible place, for fear of that which is hidden and unseen; and, as they report, retires to tombs and sepulchres, among which the shadowy phantasms of these brutal souls, being loaded with somewhat visible, have often actually appeared. Probably, O Socrates. And it is equally probable, O Cebes, that these are the souls of wicked not virtuous men, which are forced to wander amidst burial-places, suffering the punishment of an impious life. And they so long are seen hovering about the monuments of the dead, till from the accompaniment of the sensualities of corporeal nature, they are again clothed with a body, &c." PHAED. OPP. Platon. p. 386. B. 1. edit. Lugdun. 1590. fol. An admirable writer, the present Bishop of Worcester, has justly remarked, that "this poetical philosophy nourished the fine spirits of Milton's time, though it corrupted some." It is highly probable, that Henry More, the great Platonist, who was Milton's contemporary at Christ's college, might have given his mind an early bias to the study of Plato. See Note on PAR. REG. iv. 598.

468. *Imbodies, and imbrutes.* —] Thus also Satan speaks
of

The divine property of her first being.
 Such are those thick and gloomy shadows damp
 Oft seen in charnel vaults, and sepulchres, 471
 Ling'ring and sitting by a new made grave,
 As loath to leave the body that it lov'd,
 And link'd itself by carnal sensuality
 To a degenerate and degraded state. 475
Sec. Br. How charming is divine philosophy!
 Not harsh, and crabbed, as dull fools suppose,
 But musical as is Apollo's lute,
 And a perpetual feast of nectar'd sweets, 479

of the debasement and corruption of his original divine essence,
 PARAD. L. B. ix. 165.

—— Mix'd with bestial slime,
 This essence to INCARNATE and IMBRUTE,
 That to the height of deity aspir'd.

Our author, with these Platonic refinements in his head, supposes that the human soul was for a long time EMBODIED and IMBRUTED with the carnal ceremonies of popery, just as she is sensualised and degraded by a participation of the vicious habits of the body. OF REFORMATION, &c. PROSE-WORKS, vol. i. 1. IMBRUTE or EMBRUTE, occurs in G. Fletcher, p. 38. I believed it to be Milton's coinage. So was the cognate compound IMPARADISED supposed to be, till Bently brought an instance from Sydney's ARCADIA. PARAD. L. B. iv. 506. It is also in Daniel's DELIA, edit. 1591. SONN. xii.

For she that can my heart IMPARADIZE.

It occurs also in Drayton, Phineas Fletcher, and Donne. It is however, from the Italian *imparadiso*, which I think is in Tasso.

476. *How charming is divine philosophy!*] This is an immediate reference to the foregoing speech, in which the DIVINE philosophy of Plato concerning the nature and condition of the human soul after death, is so largely and so nobly displayed. See Note on PAR. REG. i. 478.

478. *But musical as is Apollo's lute.*] Perhaps from LOVE'S LABOUR LOST, as Mr. Bowle suggests, A. iv. S. ii.

—— As sweet and MUSICAL
 As bright APOLLO'S LUTE strung with his hair.

But

Where no crude surfeit reigns.

El. B. Lift, lift, I hear

Some far off hallow break the silent air.

Sec. B. Methought so too; what should it be?

El. B. For certain

Either some one like us night-founder'd here,

Or else some neighbour wood-man, or, at worst,

Some roving robber calling to his fellows. 485

Sec. B. Heav'n keep my Sister. Again, again, and near!

Best draw, and stand upon our guard.

El. B. I'll hallow;

If he be friendly, he comes well; if not,

Defense is a good cause, and Heav'n be for us.

[*Enter the Attendent Spirit, habited like a shepherd.*]

That hallow I should know, what are you? speak;

Come not too near, you fall on iron stakes else. 491

Spir. What voice is that? my young Lord? speak again.

Sec. B. O brother, 'tis my father's shepherd, sure.

El. B. Thyrsis? Whose artful strains have oft delay'd

The huddling brook to hear his madrigal, 495

479. *And a perpetual feast of nectar'd sweets,*

Where no crude surfeit reigns.—] As in PARAD. LOST, B. v. 638.

— Quaff immortality and joy, SECURE
OF SURFEIT.—

484. —*Night-founder'd.*—] So in PARAD. LOST, B. i. 204. "NIGHT-FOUNDER'D skiff." Where Bentley, who perhaps had scarcely seen our Mask, would read NIGH-FOUNDER'D.

494. *Thyrsis, whose artful strains, &c.*] A compliment to Lawes, who personated the Spirit. We have just such another, above, v. 85. But this, being spoken by another, comes with better grace and propriety; or, to use doctor Newton's pertinent expression, is more GENTLE. The Spirit appears habited like a shepherd

And sweeten'd every muskrose of the dale !
 How cam'st thou here, good Swain ? hath any ram
 Slipt from the fold, or young kid lost his dam,
 Or straggling weather the pent flock forfook ?
 How could'st thou find this dark sequester'd nook ?

shepherd ; and the poet has here caught a fit of rhyming from Fletcher's pastoral comedy.

Milton's eagerness to praise his friend Lawes, makes him here forget the circumstances of the fable : he is more intent on the musician than the shepherd, who comes at a critical season, and whose assistance in the present difficulty should have hastily been asked. But time is lost in a needless encomium, and in idle enquiries how the shepherd could possibly find out this solitary part of the forest. The youth, however, seems to be ashamed or unwilling to tell the unlucky accident that had befallen his sister. Perhaps the real boyism of the Brother, which yet should have been forgotten by the poet, is to be taken into the account.

495. — [*To hear his madrigal.*] The Madrigal was a species of musical composition now actually in practice, and in high vogue. Lawes, here intended, had composed madrigals. So had Milton's father, as we shall see hereafter. The word is not here thrown out at random.

496. *And sweeten'd every, &c.*] In poetical and picturesque circumstances, in wildness of fancy and imagery, and in weight of sentiment and moral, how greatly does *COMUS* excell the *AMINTA* of Tasso, and the *PASTOR FIDO* of Guarini, which Milton, from his love of Italian poetry, must have frequently read ! *COMUS*, like these two, is a Pastoral Drama, and I have often wondered it is not mentioned as such. Dr. J. WARTON.

500. *How could'st thou find this dark sequester'd nook ?*] Thus the shepherdes Clorin to Thenot, Fletcher's *FAITHFUL SHEPHERD*. A. ii. S. i. vol. iii. p. 129.

Shepherd, how cam'st thou hither to this place ?
 No way is trodden ; all the verdant grass,
 The spring shot up, stands yet unbruised here
 Of any foot : only the dappled deere,
 Far from the feared sound of crooked horn,
 Dwell in this fastness. —

Compare *PARAD. L. B.* iv. 789.

Search through this garden, leave unsearch'd no nook !

Again, *B. ix.* 277.

As in a shady nook I stood behind.

Spir. O my lov'd master's heir, and his next joy, 501
I came not here on such a trivial toy

As a stray'd ewe, or to pursue the stealth
Of pilfering wolf; not all the fleecy wealth

That doth enrich these downs, is worth a thought
To this my errand, and the care it brought. 506

But, O my virgin Lady, where is she?

How chance she is not in your company?

E. B. To tell thee sadly, Shepherd, without blame,
Or our neglect, we lost her as we came. 510

Spir. Ay me unhappy! then my fears are true.

El. B. What fears, good Thyrsis? Prithee briefly shew.

Spir. I'll tell ye; 'tis not vain or fabulous,
Though so esteem'd by shallow ignorance,
What the sage poets, taught by th' heavenly Muse,
Story'd of old in high immortal verse, 516

Of dire chimeras, and enchanted isles,
And rifted rocks whose entrance leads to Hell;
For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520
Immur'd in cypress shades a forcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep skill'd in all his mother's witcheries;
And here to every thirsty wanderer

Sequester'd occurs, in the same application, PARAD. L. iv. 706.
"In shadier bower, more sacred and SEQUESTER'D."

516. —*Dire chimeras*—] PARAD. L. ii. 628. "Gorgons,
"and Hydras, and CHIMERAS DIRE."

520. *Within the navel of this hideous wood.*] So Collins, of
Britain,

In the green NAVEL of our isle.

Pindar calls the temple of Delphos, "the NAVEL of the earth,"
ΟΜΦΑΛΟΝ χθονος. PYTH. vi. i. And in many other places. But
it is a common appellation in the Greek writers.

By

By sly enticement gives his baneful cup, 525
 With many murmurs mix'd, whose pleasing poison
 The visage quite transforms of him that drinks,
 And the inglorious likeness of a beast
 Fixes instead, unmolding reason's mintage
 Character'd in the face: this have I learnt 530
 Tending my flocks hard by i' th' hilly crofts,
 That brow this bottom-glade, whence night by night,
 He and his monstrous rout are heard to howl,
 Like stabled wolves, or tigers at their prey,
 Doing abhorred rites to Hecate, 535
 In their obscured haunts of inmost bowers.
 Yet have they many baits, and guileful spells,
 T' inveigle and invite th' unwary sense
 Of them that pass unweeting by the way.
 This evening late, by then the chewing flocks 540
 Had ta'en their supper on the savoury herb
 Of knot-grass dew-besprent, and were in fold,

526. *With many murmurs mix'd.*—] That is, in preparing this enchanted cup, the *charm* of many barbarous unintelligible words was intermixed, to quicken and strengthen its operation. W.

530. *Character'd in the face.*—] So in his *DIVORCE*, B. i. PREF. "A law not only written by Moses, but CHARACTER'D "in us by nature." PR. W. i. 167. See *OBSERVAT.* Spenser's F. Q. ii. 162.

531. — *I' th' hilly crofts,
 That brow this bottom-glade.*—] So Shakespeare, *VENUS AND ADONIS*, edit, 1596. Signat. A. iiij.

Sweet BOTTOM-grasse, and high delightfull plaine.

540. — *By then the chewing flocks
 Had ta'en their supper on the savoury herb.*] The *supper* of the sheep is from a beautiful comparison in Spenser, *FAERIE QUEENE*, i. i. 23.

As gentle shepherd in sweet euentide,
 When ruddy Phebus gins to welke in west,
 High on a hill his flock to viewen wide,
 Marks which do bite their hasty SUPPER best.

I sat me down to watch upon a bank
 With ivy canopied, and interwove
 With flaunting honey-suckle, and began, 545
 Wrapt in a pleasing fit of melancholy,
 To meditate my rural minstrelsy,

543. *I sat me down.* —] We have the same form, PARAD.
 L. B. iv. 327.

—By a fresh fountain side

They SATE THEM DOWN. —

Ibid. *I sat me down to watch upon a bank*

With ivy canopied, and interwove

With flaunting honey-suckle. —] Perhaps from Shakespeare,

MIDS. N. DR. A. ii. S. ii.

Quite over CANOPIED with luscious WOODBINE.

Compare Drayton, QUEST OF CYNTHIA, vol. ii. p. 623.

And their large branches did display

To CANOPIE the place.

And Phineas Fletcher, PURPLE ISL. C. X. 1.

Where th' hillocks seates, shades yeeld a CANOPIE.

Again, ibid. i. 30.

The beech shall yeeld a cool safe CANOPIE.

And Carew, p. 59. edit. 1651.

—That aged oak

Did CANOPIE the happy pair.

See also Shakespeare, SONN. xii. 6.

Which erst from heat did CANOPY the herds.

To which I will add a line from Browne's PASTORALS, which perhaps Pope, a reader of the old poets, might have remembered.
 B. i. S. iv. p. 74.

VNCANOPIED of any thing but heauen.

See Note on PARAD. REG. ii. 263.

545. —*Flaunting honey-suckle.* —] In LYCIDAS, we have "the
 "GADDING vine," v. 40. Thomson, SPRING, v. 976. "Nor
 "in the bower where woodbines FLAUNT." It is *well-attir'd*, in
 LYCID. v. 146.

547. *To meditate my rural minstrelsy.*] Compare the EGLOGUES
 of Brooke and Davies, Lond. 1614. 12mo. Signat. G. 4.

Ynough is mee to chaunten swoote my songes,

And blend hem with my RURAL MYNSTRALSY.

The

Till fancy had her fill; but ere a close,
 The wonted roar was up amidst the woods,
 And fill'd the air with barbarous dissonance; 550
 At which I ceas'd, and listen'd them a while,
 Till an unusual stop of sudden silence
 Gave respite to the drowsy-flighted steeds,

The whole context is Virgil's "SYLVESTREM tenui MUSAM MEDITARIS AVENA." BUCOL. i. 2. As in LYCIDAS, v. 66.

Or strictly MEDITATE the thankless MUSE.

In the next line, "but ere a close," refers to a musical CLOSE in his rural minstrelsy, on his pipe. As in Shakespeare's K. RICHARD II. A. ii. S. i.

The setting sun, and music at the close,
 As the last taste of sweets is sweetest last.

I had almost forgot to cite in this place Browne's PASTORALS, B. i. S. i. p. 2.

My Muse for lofty pitches shall not rome,
 But homely pipen of her native home:
 And, to the swaynes, leue's RURAL MINSTRALSIE.

550. —*Barbarous dissonance.*] PARAD. L. vii. 32.

But drive far off the BARBAROUS DISSONANCE
 Of Bacchus, and his revellers.—

553. *Gave respite to the drowsy-flighted steeds,
 That draw the litter of close-curtain'd Sleep.*] But he makes the horses of Night headlong in their course, In QUINT. NOVEMBER. v. 70.

PRÆCIPITESQUE impellit equos.—

It must be allowed, that DROWSY-FLIGHTED is a very harsh combination. Notwithstanding the Cambridge manuscript exhibits *drouse-flighted*, yet *drouse frighted* without a composition, is a more rational and easy reading, and invariably occurs in the editions 1637, 1645, and 1673. That is, "The *drowsy* steeds of Night, who were *affrighted* on this occasion, at the *barbarous dissonance* of Comus's nocturnal revelry." Milton made the emendation after he had forgot his first idea. Compare Browne, BRIT. PAST. B. ii. S. i. p. 21.

All-drowsie Night, who in a carre of jet
 By steeds of iron-gray drawne through the sky.

And Sylvester, of Sleep, DU BART. p. 316. edit. fol. ut supr.

And in a noysless COACH, all darkly dight,
 Takes with him silence, DROUSINESSE, and night.

Mr.

That draw the litter of close-curtain'd sleep;
 At last a soft and solemn-breathing sound 555
 Rose like a steam of rich distill'd perfumes,
 And stole upon the air, that even Silence
 Was took ere she was ware, and wish'd she might
 Deny her nature, and be never more,
 Still to be so displac'd. I was all ear, 560

Mr. Bowle's conjecture *drowse-freighted*, that is, charged or loaded with drowsiness.

We are to recollect, that Milton has here transferred the horses and chariot of NIGHT to SLEEP. And so has Claudian, BELL. GILD. 213.

Humentes jam Noctis EQUOS, Letheaque SOMNUS
 Frena regens, tacito volvebat sydera cursu.

And Statius, THEB. ii. 59.

—SOPOR obuius illi
 NOCTIS agebat EQUOS.—

555. *At last a soft and solemn-breathing sound
 Rose like a steam of rich-distill'd perfumes,
 And stole upon the air.—*] Shakespeare's TWELFTH
 NIGHT has here been alleged. The idea is strongly implied in
 these lines of Jonson's VISION of DELIGHT, a Masque presented
 at Court in the Christmas of 1617. Vol. vi. 21.

Yet let it like an odour rise
 To all the senses here;
 And fall like sleep upon their eyes,
 Or musicke in their eare.

But the thought appeared before, where it is exquisitely expressed,
 in Bacon's ESSAYES. "And because the breath of flowers is farre
 " sweeter in the aire, where it COMES and GOES LIKE the WAR-
 " BLING of MUSICKE." Of GARDENS. Ess. xlvi. Milton
 means the gradual encrease and diffusion of odour in the process of
 distilling perfumes: for he had at first written "flow-distill'd."

In the edition of 1673, we have STREAM for STEAM. A manifest oversight of the compositor.

555. SOLEMN is used to characterise the music of the nightingale, PARAD. L. iv. 648. "Night's *solemn* bird." And she is called "the *solemn* nightingale," vii. 435.

557. —*That even Silence, &c.*] "SILENCE was pleased," at the nightingale's song, PARAD. L. iv. 604. The conceit in both passages is unworthy the poet.

And

And took in strains that might create a soul
 Under the ribs of death: but O ere long
 Too well I did perceive it was the voice
 Of my most honour'd Lady, your dear Sister.
 Amaz'd I stood, harrow'd with grief and fear. 565
 And O poor hapless nightingale thought I,
 How sweet thou sing'st, how near the deadly snare!
 Then down the lawns I ran with headlong haste,
 Through paths and turnings often trod by day,
 Till guided by mine ear I found the place, 570
 Where that damn'd wifard, hid in sly disguise,
 (For so by certain signs I knew) had met
 Already, ere my best speed could prevent,
 The aidless innocent Lady his wish'd prey;
 Who gently ask'd if he had seen such two, 575
 Supposing him some neighbour villager.
 Longer I durst not stay, but soon I guess'd
 Ye were the two she meant; with that I sprung
 Into swift flight, till I had found you here,

560. — *I was all ear.*] So Catullus, of a rich perfume,
 CARM. xiii. 13.

Quod tu cum olfacies, deos rogabis
 Totum ut te faciant, Fabulle, NASUM.

There is the same thought, in Jonson's UNDERW. Vol. vi. 451.

Come with our voices let us war,
 And challenge all the spheres,
 Till each of us be made a star,
 And all the world TURN EARS.

And in Shakespeare, but differently expressed. WINTER'S TALE,
 A. iv. S. iii. Of hearing a song. "ALL their OTHER SENSES
 "stuck in their EARS." And in the TEMPEST, Prospero says,
 "No tongues, ALL EYES." Compare also Herrick's HESPE-
 RIDES, p. 21. edit. 1648. 8vo.

When I thy singing next shall hear
 He wish I might turne ALL to care.

See above, at v. 297.

This

But further know I not.

Sec. Br. O night and shades, 180
How are ye join'd with Hell in triple knot,
Against th' unarmed weakness of one virgin,
Alone, and helpless! Is this the confidence
You gave me, Brother?

El. B. Yes, and keep it still,
Lean on it safely; not a period 585
Shall be unpaid for me: against the threats
Of malice or of forcery, or that power
Which erring men call Chance, this I hold firm,
Virtue may be assail'd, but never hurt,
Surpris'd by unjust force, but not intrall'd; 590
Yea even that which mischief meant most harm,
Shall in the happy trial prove most glory:
But evil on itself shall back recoil,
And mix no more with goodness, when at last
Gather'd like scum, and settled to itself, 595
It shall be in eternal restless change
Self-fed, and self-consumed: if this fail,
The pillar'd firmament is rottenness,
And earth's base built on stubble. But come, let's on.
Against the opposing will and arm of heaven 600
May never this just sword be lifted up;

This thought, and expression, occurs first in Drummond's *SONNETS*, 1616. Signat. D. 2. To the nightingale.

Such sad lamenting strains, that Night attends,
Become ALL EARE, starres stay to heare thy plight, &c.

584. *Yes, and keep it still, &c.*] This confidence of the ELDER BROTHER in favour of the final efficacy of virtue, holds forth a very high strain of philosophy, delivered in as high strains of eloquence and poetry.

597. Milton is fond of *self* in compound. See other instances, in *PARAD. L.* vii. 242. 154. v. 860. 254. 860. ix. 1188. 183. 607. iii. 130. x. 1016. viii. 572. vii. 510. xi. 93. 203. i. 634. iii. 130.

But

But for that damn'd magician, let him be girt
 With all the grisly legions that troop
 Under the footy flag of Acheron,
 Harpyes and Hydras, or all the monstrous forms 605
 'Twixt Africa and Ind, I'll find him out,
 And force him to return his purchase back,
 Or drag him by the curls to a foul death,
 Curs'd as his life.

602. *But for that damn'd magician, let him be girt
 With all the grisly legions that troop
 Under the footy flag of Acheron, &c.* Compare PARAD.

REG. B. iv. 626.

—He all unarm'd
 Shall chase thee with the terrour of his voice
 From thy Demoniac holds, possession foul,
 Thee and thy legions, yelling shall they fly, &c.

605. — *All the monstrous forms
 'Twixt Africa and Ind.*—] Such as those which Carlo and
 Ubaldo meet, in going to Armida's enchanted mountain, in Fair-
 fax's TASSO, C. xv. 51.

All monsters which hot Africke forth doth send
 'Twixt Nilus, Atlas, and the southern cape,
 Were all there met. —

Milton often copies Fairfax, and not his original.

605. *Harpyes and Hydras, or all the monstrous forms.*] Or spoils
 the metre. Yet an anapaest may be admitted in the third part, see
 v. 636. 682. Although this last is not an anapaest. But any foot
 of three syllables may be admitted in this place of an iambic verse,
 if the licence be not taken too frequently. H.

Harpies and Hydras are a combination in an enumeration of mon-
 sters, in Sylvester's DU BARTAS, p. 206. fol. ut supr.

And th' vgly Gorgons, and the Sphinxes fell,
Hydraes and *Harpies* gan to yawne and yel.

608. *Or drag him by the curls to a foul death,
 Curs'd as his life.*—] In Lawes's edition, 1637:

— And cleave his scalpe
 Down to the hipps. —

Here says Peck, "Curls upon a bald pate are a good joke." But
 he should at least have remembered a passage in the Psalms, "The
 "HAIRY SCALP of such a one as goeth on still in his wicked-
 "ness." It is true, that we have in Shakespeare's TWO GENTLE-
 MEN OF VERONA, A. iv. S. i.

Spir. Alas! good ventrous Youth,
 I love thy courage yet, and bold emprise; 610
 But here thy sword can do thee little stead;
 Far other arms and other weapons must
 Be those that quell the might of hellish charms:
 He with his bare wand can unthread thy joints,
 And crumble all thy sinews.

E. B. Why prithee, Shepherd, 615
 How durst thou then thyself approach so near,
 As to make this relation?

Spir. Care, and utmost shifts
 How to secure the Lady from surprisal,
 Brought to my mind a certain shepherd lad,
 Of small regard to see to, yet well skill'd 620
 In every virtuous plant, and healing herb,
 That spreads her verdant leaf to th' morning ray:

By the BARE SCALP of Robin Hood's fat frier.

That is, frier Tuck's *shaven crown*. And in KING RICHARD ii.
 A. iii. S. ii.

White beards have arm'd their thin and HAIRLESS SCALPS
 Against thy majesty.—

610. — *And bold emprise.*] Enterprise. PARAD. L. xi. 641.
 Giants of mighty bone, and BOLD EMPRISE.

613. *Be those that quell the might of hellish charms.*] Compare
 Shakespeare's KING RICHARD iii. A. iii. S. iv.

— With devilish plots
 Of damned witchcraft; and that have prevail'd
 Upon my body with their HELLISH CHARMS.

614. *He with his bare wand can unthread thy joints,
 And crumble all thy sinews.*—] So in Prospero's commands
 to Ariel, TEMP. A. iv. S. ult.

Go, charge my goblins, that they grind their JOINTS
 With dry convulsions, shorten up their SINEWS
 With-aged cramps.—

622. — *To th' morning ray.*] See Note on LYCID. v. 142. And
 add Carew, p. 69. edit. 1651.

Mark how the bashful morn in vain
 Courts the amorous marigold, &c.

He

He lov'd me well, and oft would beg me sing,
 Which when I did, he on the tender grafs
 Would sit, and hearken ev'n to extasy, 625
 And in requital ope his leathern scrip,
 And shew me simples of a thousand names,
 Telling their strange and vigorous faculties :
 Amongst the rest a small unsightly root,
 But of divine effect, he cull'd me out ; 630
 The leaf was darkish, and had prickles on it,
 But in another country, as he said,
 Bore a bright golden flow'r, but not in this soil :

623. — *And oft would beg me sing, &c.*] Mr. Bowle remarks, that here is an imitation of Spenser, in C. CLOUTS COME HOME AGAIN, yet with great improvement.

He sitting me beside in that same shade,
 Prouoked me to play some pleasant fit :
 And when he heard the musick which I made,
 He found himselfe full greatly pleas'd at it.

Such parallels are of little more importance, than to shew what poets were familiar to Milton.

633. *Bore a bright golden flow'r, but not in this soil :*

Unknown, and like esteem'd, &c.] Doctor Newton says, that "*redundant* verses sometimes occur in Milton." True : but the redundant syllable is never, I think, found in the second, third, or fourth, foot. His instance of v. 605, in this poem,

Harpyes and hydras, or all the monstrous forms—
 where the redundancy is in the third foot, and forms an anapaest, does not prove his point. The passage before us is certainly corrupt, or at least inaccurate ; and had better, I think, been given thus.

But in another country, as he said,
 Bore a bright golden flow'r ; not in this soil
 Unknown, though light esteem'd.—

H.

Seward propos'd to read,

——But in this soil
 Unknown and light esteem'd.—

The emendation is very plausible and ingenious. But to say nothing of the editions under Milton's own inspection, I must object, that if an argument be here drawn for the alteration from roughness or
 D d 2 redundancy

Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon : 635
And yet more med'cinal is it than that Moly

redundancy of *verse*, innumerable instances of the kind occur in our author. See Note on PARAD. REG. i. 175.

634. —Dull.—] Unobfervant.

635. *Treads on it daily with his clouted shoon.*] To the passage alleged by Dr. Newton from Shakespeare, another should be added from CYMBELINE, A. iv. S. ii. Which not only exhibits but contains a comment on the phrase in question.

——I thought he slept, and put
My CLOUTED BROGUES from off my feet, whose rudeness
Answer'd my steps too loud. ——

Clouts are thin and narrow plates of iron affixed with hob nails to the soles of the shoes of rustics. These made too much noise. The word *brogues* is still used for *shoes* among the peasantry of Ireland.

636. *And yet more med'cinal is it than that Moly, &c.*] Drayton introduces a shepherd "his sundry simples sorting," who, among other rare plants, produces Moly. MUS. ELYS. NYMPH. v. vol. iv. p. 1489.

Here is my MOLY of much fame
In magicks often used.

It is not agreed, whether Milton's Haemony, more virtuous than Moly, and "of sovran use 'gainst all enchantments," is a real or poetical plant. Drayton, in the lines following the passage just quoted, recites with many more of the kind,

Here holy vervain, and here dill,
'GAINST WITCHCRAFT much avayling.

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himself of Drayton. FAITH. SHEP. A. ii. S. i. vol. iii. p. 127. The shepherdess Clorin is skilled in the medicinal and superstitious uses of plants.

You, that these hands did crop long before prime,
Give me your names, and next your hidden power.
This is the Clote, bearing a yellow flower,
And this black horehound : both are very good
For sheep or shepherd, bitten by a wood
Dog's venom'd tooth : these ramson's branches are,
Which stuck in entries, or about the bar
That holds the door fast, kill all enchantments, charmes,
Were they Medea's verses, that do harmes
To men or cattle, &c. ——

Not

That Hermes once to wise Ulysses gave;
 He call'd it Hæmony, and gave it me,
 And bad me keep it as of sovran use
 'Gainst all inchantments, mildew, blast, or damp, 640
 Or ghastly furies apparition.
 I purs'd it up, but little reck'ning made,

Nor must I forbear to observe, that in Browne's *INNER TEMPLE MASQUE*, written on Milton's subject, Circe attended by the Syrens uses Moly for a charm, p. 135.

Thrice I charge thee by my wande,
 Thrice with Moly from my hande
 Do I touch Ulysses' eyes, &c.

Our author again alludes to the powers of Moly for "quelling the
 "might of hellish charms." *EL.* i. 87.

Et vitare procul malefidæ infamia CIRCES
 Atria, DIVINÆ MOLYOS usus ope.

Compare Sandys's *OVID*, p. 256. 479. edit. 1632. And Drayton's *NYMPHID.* vol. ii. p. 463. And *POLYOLB.* S. xii. vol. iii. p. 919.

In Tasso, Ubaldo, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden powers of herbs and springs. *GIER. LIB.* xiv. 42.

Qual in se virtù celi ò l' HERBA ò l' fonte.

In the *FAERIE QUEENE*, the Palmer has a *VERTUOUS STAFFE*, which, like Milton's Moly and Haemony, defeats all monstrous apparitions and diabolical illusions. And Tasso's Ubaldo above-mentioned carries a staff of the same sort, when he enters the palace of Armida, xiv. 73. xv. 49.

637. *That Hermes once, &c.*] *OVID, METAM.* xiv. 289.

—Nec tantæ cladis ab illo

Certior, ad Circen ultor venisset ULYSSES:

Pacifer HUIC DEDERAT florem CYLLENUS album,

MOLY vocant superi, &c. —

From Homer, *ODYSS.* K. v. 305.

641. See Note on *PARAD. REG.* iv. 422.

642. *I purs'd it up.*] It was customary in families to have herbs *in store*, not only for medical and culinary, but for superstitious purposes. See Note on v. 636. In some houses, rue and rosemary were constantly kept for good luck. Among the plants to which preternatural

Till now that this extremity compell'd :
 But now I find it true ; for by this means
 I knew the foul inchanter though disguis'd, 645
 Enter'd the very lime-twigs of his spells,
 And yet came off : if you have this about you,
 (As I will give you when we go) you may
 Boldly assault the necromancer's hall ;
 Where if he be, with dauntless hardihood, 650
 And brandish'd blade rush on him, break his glass,

natural qualities were ascribed, Perdita in the *WINTER'S TALE* mentions RUE as the herb of grace, and rosemary as the emblem of remembrance. A. iv. S. iii. Compare *HAMLET*, A. iv. S. v. And Greene's *Quip for an upstart Courtier*. No date. Signat. B. 2. Rue is the herb of grace, as its name by too obvious an ambiguity implies repentance. The moral attribute of rosemary I recollect in a *Mask, or Garden-interlude*, written by Thomas Campion, entitled "The Royall Entertainment given by the right honourable the Lord Knowles at Cawsome-house neere Redding, to our most gracious Queene Anne in her Progresse towards Bath, 1613, &c." 4to. A gardener enters, who tells the queen, that he has "flowers for all fancies, Tyme for truth, ROSEMARY for REPENTANCE, Roses for love, Hartsease for joy, and a thousand more, &c." Signat. B. So also in Drayton, *ECL.* ix. p. 1430. vol. iv.

Ibid. — *But little reck'ning made.*] I thought but little of it. So Daniel, *CIVIL WARRES*, B. i. 92.

Yet hereof no important RECK'NING MAKES.

Our author again, *LYCIDAS*, v. 116.

Of other care they LITTLE RECK'NING make.

647. See Note on *SAMS. AGON.* v. 1130.

649. *Boldly assault the necromancer's hall.*] An idea of romance. Milton here thought of a magician's castle which has an enchanted Hall invaded by christian knights. See the adventure of the Black Castle in the *SEVEN CHAMPIONS OF CHRISTENDOM*. Where the business is finally atchieved by an attack on the Hall of the necromancer Leoger. P. ii. ch. ix.

651. *And brandish'd blade rush on him.* —] Thus Ulysses assaults Circe, offering her cup, with a drawn sword. Ovid, *METAM.* xiii. 293.

——— Intrat

Ille domum Circes, et ad infidiosa vocatus

Pocula,

And shed the luscious liquor on the ground,
But seise his wand; though he and his curs'd crew
Fierce sign of battel make, and menace high,

Pocula, conantem virga mulcere capillos
Reppulit, et STRICTO pavidam deterruit ENSE.

See Homer, ODYSSEY. x. 294. 321. But Milton, in his allusions to Circe's story, has followed Ovid more than Homer.

651. —Break his glass,

And shed the luscious liquor on the ground.] Our author has here a double imitation of Spenser's FAERIE QUEENE, which has not been observed or distinguished. The obvious one, is from sir Guyon spilling the bowl of Pleasure's Porter, ii. xii. 49. But he also copies Spenser, and more closely, where sir Guyon breaks the golden cup of the enchantress Excesse, ii. xii. 57.

So she to Guyon offred it to taste:

Who taking it out of her tender hand,
The cup to ground did violently cast,
That all to pieces it was broken fond,
And with the liquor stained all the lond.

653. *But seise his wand.*—] In the TEMPEST, in the intended attack upon the magician Prospero, Caliban gives Stephano another sort of necessary precaution without which nothing else could be done, yet to the same purpose and effect, A. iii. S. ii.

—Remember

FIRST to possess his books.—

But Prospero has also a staff as well as book. A. v. S. i. A. i. S. ii. Armida in Tasso has both a book and a wand, GIER. LIB.

Con una man picciola VERGA scote,
Tien l'altra un LIBRO.—

As she reads from this book, one of the knights loses his human shape. In Ariosto, Andronica gives Astolpho a wonderful book. C. xv. 14. And Busyrane in the FAERIE QUEENE, iii. xii. 32.

His wicked BOOKE in haste he ouerthrew.

But Tasso, the first of these, copied Boiardo, Orl. INAM. Lib. i. C. v. 17. And in other places. But see, L. i. C. i. 36. His inchanter Malagise has a magical book.

Che Malagise prese il suo QUADERNO
Per saper questa cosa ben compita
Quatre demonii trasse de l'inferno, &c.

Again, in reading one leaf only, he lulls four giants asleep, st. 44.
Ne ancor hauea il primo FOGLIO volto
Che gia ciascun nel sonno era sepolto.

Again,

Or like the sons of Vulcan vomit smoke, 655
 Yet will they soon retire, if he but shrink.
E. B. Thyrsis, lead on apace, I'll follow thee,
 And some good Angel bear a shield before us.

The Scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.

C O M U S.

Nay, Lady, sit; if I but wave this wand,
 Your nerves are all chain'd up in alabaster, 660

Again, st. 51. "Ritrova il LIBRO consecrato, &c." Many striking passages which Tasso has borrowed from Boiardo are unnoticed.

658. *And some good angel bear a shield before us.*] From the divinities of the classics and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dilated this idea of a guardian-angel, yet not without some particular and express warrant from scripture, which he has also poetically heightened, in SAMSON AGONISTES, v. 1431.

Send me the Angel of thy birth, to stand
 Fast by thy side, who from thy father's field
 Rode up in flames, after his message told
 Of thy conception, and be NOW a SHIELD
 OF FIRE.—

659. Here, as we see by the stage-direction, Comus is introduced with his apparatus of incantation. And much after the same manner, Circe enters upon her Charme of Ulysses in Browne's INNER TEMPLE MASQUE, p. 131. She appears on the stage "quaintly attyred, her haire loose about her shoulders, an anadem of flow-ers on her head, with a wand in her hand, &c." See Note on PARAD. REG. ii. 401.

Ibid. *Nay, Lady, sit; if I but wave this wand, Your nerves are all bound up in alabaster.*] It is with the same magic, and in the same mode, that Prospero threatens Ferdinand, in the TEMPEST, for pretending to resist. A. i. S. ii.

—Come from the ward;
 For I can here disarm thee with this STICK.—

Come

And you a statue, or as Daphne was
Root-bound, that fled Apollo.

Lad. Fool, do not boast,

Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while heav'n sees good.

Com. Why are you vext, Lady? why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See, here be all the pleasures
That fancy can beget on youthful thoughts,
When the fresh blood grows lively, and returns 670

Come on, obey.———[*Else,*]

Thy NERVES are in their infancy again;
And have no vigour in them.——

Milton here comments upon Shakespeare:

663. *Thou canst not touch the freedom of my mind
With all thy charms.*——] This stoical idea of the inviolability of virtue is more fully expressed, v. 589.

Virtue may be assail'd, but never hurt,
Surpris'd by unjust force, but not intrall'd.

665. *Thou hast immanacled.*——] MANACLED is in PARAD. LOST, B. i. 426.

Nor tyed or MANACLED with joint or limb.

And in B. and Fletcher, THE HONEST MAN'S FORTUNE, A. iv. S. i. vol. x. p. 428.

——MANACLING itself

In gyves of parchment.——

See also our author's FREE COMMONWEALTH, "a number of new
"injunctions to MANACLE the native liberty of mankind." PR. W. vol. i. 595. In Shakespeare's time, MANACLE, properly a hand-cuff, was not out of familiar use. CYMBEL. A. v. S. iv. "Knock off his MANACLES: bring your prisoner to the king." And in other places. The verb is also in Shakespeare.

668. —— *Here be all the pleasures
That fancy can beget on youthful thoughts, &c.*] An echo to Fletcher, FAITHFUL SHEPHERD, A. i. S. i. vol. iii. p. 119.

——Here be woods as green

As any, &c.——

Here be all new delights, &c.

Brisk as the April buds in primrose-season.
 And first behold this cordial julep here,
 That flames, and dances in his crystal bounds,
 With spirits of balm, and fragrant syrups mix'd;
 Not that Nepenthes, which the wife of Thone 675
 In Egypt gave to Jove-born Helena,
 Is of such pow'r to stir up joy as this,
 To life so friendly, or so cool to thirst.
 Why should you be so cruel to yourself,
 And to those dainty limbs which Nature lent 680
 For gentle usage, and soft delicacy?
 But you invert the covenants of her trust,
 And harshly deal, like an ill borrower,
 With that which you receiv'd on other terms;
 Scorning the unexempt condition 685
 By which all mortal frailty must subsist,
 Refreshment after toil, ease after pain,
 That have been tir'd all day without repast,
 And timely rest have wanted; but, fair Virgin,
 This will restore all soon.
Lad. 'Twill not, false traitor, 690
 'Twill not restore the truth and honesty

And again, p. 128.

———Whose virtues do refine
 The blood of men, making it free and fair
 As the first hour it breath'd, or the best air.

672. See Note on SAMS. AGON. v. 543.

675. *Not that Nepenthes.*—] The author of the lively and learned Enquiry into the Life and Writings of Homer, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. "It is true they are opiates for pleasure all over the Levant; but by the best accounts of them, they had them originally from Egypt; and this of *Helen* appears plainly to be a production of that country, and a custom which can be traced from Homer to Augustus's reign, and from thence to the age preceding our own." Dr. J. WARTON.

That

That thou hast banish'd from thy tongue with lies.
 Was this the cottage, and the safe abode
 Thou toldst me of? What grim aspects are these,
 These ugly-headed monsters? Mercy guard me!
 Hence with thy brew'd enchantments, foul deceiver;
 Hast thou betray'd my credulous innocence
 With visor'd falsehood and base forgery?
 And would'st thou seek again to trap me here
 With liquorish baits fit to ensnare a brute? 700
 Were it a draft for Juno when she banquets,
 I would not taste thy treasonous offer; none
 But such as are good men can give good things,

694. —*What grim aspects are these?*] So Drayton, POLYOLB. S. xxvii. vol. iii. p. 1190.

Her GRIM ASPECT to see.——

Again, *ibid.* S. xxx. vol. iii. p. 1225.

Th' ASPECT of these GRIM dales.——

And Spenser, F. Q. v. ix. 48.

——With grievously GRIM ASPECT
 Abhorred Murder.——

695. *These ugly-headed monsters?*—] It is *ougly* in the old editions, which Peck thinks a pastoral way of spelling the word. But this was the old way of spelling *ugly*. Fairfax's TASSO, C. vii. 116.

Heaven's glorious lampe wrapt in an OUGLIE vaile
 Of shadowes darke.——

Mr. Bowle adds these instances. *Ibid.* C. xv. 47.

An OUGLY serpent that forestall'd their way.

Again, *ibid.* C. xiii. 44.

Some OUGLY dragon, or chimera new.

And so, throughout Fairfax. And Sylvester, p. 427.

——The OUGLY fiend

Hath no such power upon a faint t'extend.

And Hollinshed, DESCRIPT. IREL. P. 2. f. 15. "The other
 "part is OUGLY and gastyly."

696. *Hence with thy brew'd enchantments, foul deceiver.*] Magical potions, brewed or compounded of incantatory herbs and poisonous drugs. Shakespeare's Cauldron is a *brewed enchantment*, but of another kind.

And that which is not good, is not delicious
 To a well-govern'd and wise appetite. 705
Com. O foolishness of men ! that lend their ears
 To those budge doctors of the Stoic fur,
 And fetch their precepts from the Cynic tub,
 Praising the lean and fallow Abstinence.
 Wherefore did Nature pour her bounties forth,
 With such a full and unwithdrawing hand, 711
 Covering the earth with odours, fruits and flocks,
 Thronging the seas with spawn innumerable,

707. *To those budge doctors of the Stoic fur.*] Those morose and rigid teachers of abstinence and mortification, who wear the gown of the Stoic philosophy. BUDGE is *fur*, antiently an ornament of the scholastic habit. In the more antient colleges of our universities, the annual expences for furring the robes or liveries of the fellows, appear to have been very considerable. "The Stoic fur" is as much as if he had said "The stoic sect." But he explains the obsolete word, in which there is a tincture of ridicule, by a very awkward tautology.

Mr. Bowle here cites a passage from Stowe's SURVAY OF LONDON, edit. 1618. p. 455. "BUDGE-ROWE, a streete so called "of Budge, furre, and of Skinners dwelling there." I find, the place and name still remain.

I take this opportunity of observing, that it is wonderful Hamlet's "Suit of SABLES," should have been ever and so long misunderstood. HAML. A. iii. S. ii. He certainly intends an equivocation between *Black* and *Sables*. But the skin of the Sable or Martin was a sumptuous and showy article of dress. King Henry the Sixth, in 1445, at a visit to Winchester College, gave his best robe furred with SABLES, *cum furrura de SABLES*, to the high altar in the college-chapel. Bishop Lowth's WYKEHAM, APPEND. N. xiii. p. xix. edit. ii. In the statutes of Trinity-college Oxford, dated 1556, none of the foundation, except under particular circumstances, are allowed the use of silk, velvet, or of other costly stuff, or of those furs, "pellium, quas vocamus "SABILLES et "MARTYNES." CAP. xvii. And in those of Magdalene college, Oxford, given in 1459. All are forbidden to use, "pelluris pretiosius ac sumptuosius, vulgariter dictis SABILLYNS five MARTYNS." CAP. xlv. But perhaps these instances, which yet may be added to Du Cange's examples under PELLIS SABELLINÆ, and MARTERINÆ, are unnecessary, after what the late excellent commentators have collected on the passage in Hamlet.

But

But all to please, and sate the curious taste?
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd silk
 To deck her sons; and that no corner might
 Be vacant of her plenty, in her own loins
 She hutcht th' all-worshipt ore, and precious gems,
 To store her children with: if all the world 720
 Should in a pet of temp'rance feed on pulse,
 Drink the clear stream, and nothing wear but frieze,
 Th' all-giver would be unthank'd, would be unprais'd,
 Not half his riches known, and yet despis'd;
 And we should serve him as a grudging master,
 As a penurious niggard of his wealth; 726
 And live like Nature's bastard's, not her sons,
 Who would be quite surcharg'd with her own weight,
 And strangled with her waste fertility;
 Th' earth cumber'd, and the wing'd air dark't with
 plumes,
 The herds would over-multitude their lords,

719. *She butch't th' all-worshipt ore.*——] That is boarded. HURCH in an old word, still in use, for *coffer*. Archbishop Chichele gave a borrowing chest to the university of Oxford, which was called *Chichele's Hutch*. Some perhaps may read HATCH'D, for it was “in her own loyns.” And the speaker is displaying the produce and fertility of every part of nature.

729. *Th' earth, &c.*]

“Th' earth cumber'd, and the wing'd air darkt with plumes.”
 A trochee in the second place is unusual. H.

731. *The berds, &c.*] Mr. Bowle observes, that the tenour of Comus's argument is much the same with that of Clarinda, in B. and Fletcher's *SEA-VOYAGE*, A. ii. S. i. vol. ix. p. 110.

Should all women use this obstinate abstinence,

You would force upon us:

In a few years the whole world would be peopled

Only with beasts.

And the observation is still further justified, from Milton's great intimacy with the plays of the twin-bards. So also Marmion's AN-

TIQUARY,

The sea o'erfraught would swell, and th'unfought
diamonds,

Would so imblaze the forehead of the deep,

And so bestud with stars, that they below

Would grow inur'd to light, and come at last 735

To gaze upon the sun with shameless brows.

Lift, Lady, be not coy, and be not cosen'd

With that same vaunted name Virginitv.

TIQUARY, in a scene where Emilia tempts her husband's page, the subject of which alone, exclusive of the lascivious sentiments and language, would not be endured by the decency of a theatrical audience in the present age. Reed's OLD PL. vol. x. p. 69. A small part may be cited.

What good or profit can a hidden treasure

Do more than feed the miser's greedy eye?

When, if 'twere well bestow'd, it might enrich

The owner and the user of it. Such

Is youth, and nature's bounty; that receive

A gain from the expence, &c. &c.

734. *And so bestud with stars.*—] So Drayton in his most elegant epistle from king John to Matilda, which our author, as we shall see, has more largely copied in the remainder of Comus's speech, vol. i. p. 232. Of heaven.

Would she put on her STAR-BESTUDD CROWN.

Sylvester calls the stars "*glistering studs.*" DU BART. (p. 147. 4to.) D. v. W. i. And "*the gilt STUDS of the firmament,*" Ibid. (4to. p. 247.) W. i. D. vii.

737. *Lift, Lady, be not coy, and be not cosen'd
With that same vaunted name virginitv.*] The hazardous and unhappy situation of the Lady reminds us of these lines of Demetrius to Helena, MIDS. N. DR. A. ii. S. ii.

To trust the opportunity of night,

And the ill counsel of a desert place,

With the rich worth of your virginity.

743. This line should perhaps be scanned thus,

If you let | slip | time | like a | neglected rose.

General Rule. "The licentious foot shall be, *in locis imparibus*,
"either the first, third, or fifth." H.

Ibid. *If you let slip time, like a neglected rose*

It withers on the stalk with languish'd head.] Spenser and Shakespeare's

Beauty is Nature's coin, must not be horded,
 But must be current, and the good thereof, 740
 Consists in mutual and partaken blifs,
 Unfavoury in th' enjoyment of itself;
 If you let slip time, like a neglected rose
 It withers on the stalk with languish'd head.
 Beauty is nature's brag, and must be shown, 745
 In courts, in feasts, and high solemnities,
 Where most may wonder at the workmanship;

Shakespeare's VENUS and ADONIS, have here been adduced.
 But I rather think, we are immediately to refer to a passage in
 Milton's favourite, the MIDSUMMER NIGHT'S DREAM, where
 Theseus blames Hermione for refusing to marry Demetrius, A. i.
 S. i.

But earlier happy is the rose distill'd,
 Than that, which withering on the virgin thorn,
 Grows, lives, and dies, in single blessedness.

Mr. Malone justly remarks, that this is a thought with which
 Shakespeare, from his frequent repetition, appears to have been
 much delighted. SUPPL. SHAKESP. i. 114. Something like it
 occurs in Lilly's MYDAS, A. ii. S. i. "You bee all young and
 "faire, endeavour to bee wise and vertuous: that when, like roses,
 "you shall fall from the stalke, you may be gathered, and put
 "to the STILL." This play was acted before queen Elizabeth
 on New-year's-day, by the choir-boys of St. Paul's, 1592.

745. *Beauty is nature's brag, and must be shown
 In courts, in feasts, and high solemnities, &c.]* So Fletcher,
 FAITH. SHEPH. A. i. S. i. vol. iii. p. 124.

Give not yourself to loneness, and those graces
 Hide from the eyes of men, that were intended
 To live among us swains.——

But this argument is pursued more at large in Drayton's Epistle
 above-quoted. I will give some of the more palpable resemblances.

Fie, peevish girl, ungratefull unto nature,
 Did she to this end frame thee such a creature?
 That thou her glory should increase thereby,
 And thou alone should'st scorne society!
 Why, heaven made beauty, like herself, to view,
 Not to be shut up in a smoakie mew.
 A rosy-tinctur'd feature is heaven's gold
 Which all men joy to touch, and to behold, &c.

Here

It is for homely features to keep home,
 They had their name thence ; coarse complexions,
 And cheeks of sorry grain, will serve to ply 750
 The sampler, and to tease the hufwife's wool.

Here we have at least our author's " What need a vermeil-tinctur'd lip for that ?" And again,

All things that faire, that pure, that glorious beene,
 Offer themselves on purpose to be seene, &c.

But a parallelism is as perceptibly marked, in this passage from Daniel's COMPLAINT OF ROSAMOND, ft. 74. WORKS, Lond. 1601. fol. Signat. M. iij.

What greater torment euer could haue beene,
 Than to inforce the faire to liue retir'd ?
 For what is beaütie, if not to be seene,
 Or what is't to be seene, if not admir'd,
 And, though admir'd, unlesse it loue desired ?
 Neuer were cheekes of roses, lockes of amber,
 Ordained to liue imprison'd in a chamber !

Nature created beautie for the view, &c.

Mr. Bowle adds a stanza of Bragadocchio's address to Belphoebe, in the FAERIE QUEENE, ii. iii. 39.

But what art thou, O Lady, which doost range
 In this wilde forest, where no pleasure is ;
 And doost not it for ioyous court exchange,
 Emongst thine equall peeres, where happy blis
 And all delight doth raigne, much more than this ?
 There thou maist loue, and dearely loued bee,
 And swim in pleasure, which thou here doost mis :
 There maist thou best be seene, and best maist see,
 The wood is fit for beasts, the court for thee.

750. — *Cheeks of sorry grain will serve to ply*

The sampler, and to tease the hufwife's wool.] GRAIN is technical, in the arts of dying and weaving, for Colour. " Sky-tinctured GRAIN." PARAD. L. B. v. 585. Again, the " GRAIN of Sarra," ibid. B. xi. 242. In the same sense, in IL PENSEKOSO, v. 34. " In robe of darkest GRAIN." In HAMLET, A. iii. S. iv.

And there I see such black and GRAINED spots
 As will not leave their tinct. —

" Of so deep a dye as never to be discharged."

TEASE also is technical, from the same art, to comb, unravel, and smoothe the wool.

What

What need a vermeil-tinctur'd lip for that,
 Love-darting eyes, or tresses like the morn?
 There was another meaning in these gifts, 754
 Think what, and be advis'd, you are but young yet.
Lad. I had not thought to have unlockt my lips
 in this unhallow'd air, but that this jugler
 Would think to charm my judgment, as mine eyes,
 Obtruding false rules pranked in reason's garb.
 I hate when vice can bolt her arguments. 760
 And virtue has no tongue to check her pride.

752. —*Vermeil-tinctur'd.*—] Edward Bendlowes has this epithet to *cheek*, in his *THEOPHILA*, Cant. i. st. 21. Lond. 1652. fol.

753. *Love-darting eyes.*—] So in Sylvester's *DU BARTAS*, p. 399. edit. fol. ut sup.

Who so beholds her sweet LOVE-DARTING EYN.

755.—*You are but young yet.*] This was too PERSONAL. Lady Alice Egerton, who did the part, was about twelve. She here sustained a feigned character which the poet overlooked. He too plainly adverts to her age. Particularities, where no compliment was implied, should have been avoided. See PRELIMINARY NOTES. And v. 40.

Perhaps their TENDER age might suffer peril.

759. *Obtruding false rules pranked in reason's garb.*] PRANK implies a false or affected decoration. Drayton, *HEROIC. EPIST.* vol. i. p. 335.

To PRANK old wrinkles up in new attire.

Shakespeare, *WINTER'S TALE*, A. iv. S. iii. Perdita says,

—Me, poor lowly maid,

Most goddess-like PRANK'D UP.—

760. *I hate when vice can bolt her arguments.*] In the construction of a mill, a part of the machine is called the *boulting-mill*, which separates the flour from the bran. Chaucer, *NONNES* Pr. T. 1355.

But I ne cannot bolt it to the brenne,

As can that holy doctor saint Austen.

That is, "I cannot argue, and sift the matter to the bottom, "with the subtilty of saint Austin." So Spenser, *F. Q.* ii. iv. 24.

Saying he now had BOULTED all the floure.

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F f

And

Impostor, do not charge most innocent Nature,
 As if she would her children should be riotous
 With her abundance; she, good caterefs,
 Means her provision only to the good, 765
 That live according to her sober laws,
 And holy dictate of spare temperance:
 If every just man, that now pines with want,
 Had but a moderate and befitting share
 Of that which lewdly-pamper'd luxury 770
 Now heaps upon some few with vast excess,
 Nature's full blessings would be well dispens'd
 In unsuperfluous even proportion,
 And she no whit incumber'd with her store;
 And then the giver would be better thank'd, 775
 His praise due paid: for swinish gluttony
 Ne'er looks to heav'n amidst his gorgeous feast,
 But with besotted base ingratitude
 Crams, and blasphemes his feeder. Shall I go on?
 Or have I said enough? To him that dares 780

And our author himself, ANIMADV. REMONSTR. DEF. &c. "To
 " SIFT Mafs into no Mafs, and popish into no popish: yet saving
 " this passing fine SOPHISTICALL BOULTING hutch, &c." PR.
 W. vol. i. 84. In some of the Inns of Court, I believe the exer-
 cises or disputations in law are still called BOULTINGS. Hence
 Shakespeare is to be explained, CORIOLAN. A. iii. S. i. Who
 indeed explains himself.

—Is ill school'd

In BOULTED language, *meal* and *bran* together
 He throws without distinction.—

It is the same allusion in the MERCH. OF VEN. A. i. S. i. "His
 " *reasons* are as two grains of wheat hid in two bushels of chaff;
 " you shall seek all day ere you find them, &c." The meaning of
 the whole context is this, "I am offended when vice pretends to
 " dispute and reason, for it always uses sophistry."

767. *And holy dictate of spare temperance.*] In IL PENS. v. 46.
 SPARE FAST that oft with gods doth diet.

Arm

Arm his profane tongue with contemptuous words
 Against the sun-clad pow'r of Chastity,
 Fain would I something say, yet to what end?
 Thou hast nor ear, nor soul to apprehend
 The sublime notion, and high mystery,
 That must be utter'd to unfold the sage
 And serious doctrine of Virginity,
 And thou art worthy that thou should'st not know

785

784. *Thou hast nor ear, nor soul to apprehend
 The sublime notion, and high mystery,
 That must be utter'd to unfold the sage
 And serious doctrine of virginity.* He had said before,

ver. 453.

So dear to heav'n is faintly chastity,
 That when a soul is found sincerely so,
 A thousand liveried Angels lacky her,
 Driving far off each thing of sin and guilt;
 And in clear dream and solemn vision,
 Tell her of things that no gross ear can hear, &c.

By studying the reveries of the Platonic writers, Milton contracted a theory concerning chastity and the purity of love, in the contemplation of which, like other visionaries, he indulged his imagination with ideal refinements, and with pleasing but unmeaning notions of excellence and perfection. Plato's sentimental or metaphysical love, he seems to have applied to the natural love between the sexes. The very philosophical dialogue of the Angel and Adam, in the eighth book of *PARADISE LOST*, altogether proceeds on this doctrine. In the *SMECTYMNUS*, he declares his initiation into the mysteries of this immaterial love. "Thus from the laureate fraternity of poets, riper years, and the ceaseless round of study and reading, led me to the shady spaces of philosophy: but chiefly to the divine volume of Plato, and his equal Xenophon. Where if I should tell ye what I learned of CHASTITY and LOVE, I mean that which is TRULY so, &c. — With such abstracted sublimities as these, &c." *PR. W. i. iii.* But in the dialogue just mentioned, where Adam asks his celestial guest whether Angels are susceptible of love, whether they express their passion by looks only, or by a mixture of irradiation, by virtual or immediate contact, our author seems to have over-leaped the Platonic pale, and to have lost his way among the solemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel blushed, as well as smiled, at some of these questions.

More

More happiness than this thy present lot.
 Enjoy your dear wit, and gay rhetoric, 790
 That hath so well been taught her dazling fence,
 Thou art not fit to hear thyself convinc'd;
 Yet should I try, the uncontrolled worth
 Of this pure cause would kindle my rapt spirits
 To such a flame of sacred vehemence, 795
 That dumb things would be mov'd to sympathize,
 And the brute earth would lend her nerves, and shake,
 Till all thy magic structures rear'd so high,
 Were scatter'd into heaps o'er thy false head.
Com. She fables not, I feel that I do fear 800
 Her words fet off by some superior power;

790. *Enjoy your dear wit, and gay rhetoric,
 That hath so well been taught her dazling fence.*] We have
 the substantive FENCE in Shakespeare, MUCH ADO ABOUT NO-
 THING, A. v. S. i.

Despight his nice FENCE, and his active practice.
 Compare also K. JOHN, A. ii. S. iii.

The George that swing'd the dragon, and ere since
 Now sits on horseback at mine hostess' door,
 TEACH us some FENCE.—

See B. and Fletcher, PHILASTER, A. iv. S. i. vol. i. p. 151.
 "I know not your RHETORICK; but I can lay it on, &c."

797. *And the brute earth, &c.*] The unfeeling earth would
 sympathize and assist. It is Horace's "Bruta tellus." OD. i.
 XXXIV. 11.

800. *She fables not.*—] The verb FABLE, but not neutrally,
 occurs in PARAD. L. B. vi. 272.

Or turn this heaven itself into the hell
 Thou FABLEST.—

FABLED, the participle, is more common in Milton. In either
 the First or Second Part of Shakespeare's HENRY THE SIXTH,
 I recollect,

"He FABLES not." I hear the enemy.

There is a dignity in the word, which in the text gives it a pe-
 culiar and superiour propriety.

And

And though not mortal, yet a cold shudd'ring dew
 Dips me all o'er, as when the wrath of Jove
 Speaks thunder, and the chains of Erebus,
 To some of Saturn's crew. I must dissemble, 805
 And try her yet more strongly. Come, no more,
 This is mere moral babble, and direct
 Against the canon laws of our foundation;
 I must not suffer this, yet 'tis but the lees
 And settlings of a melancholy blood: 810
 But this will cure all strait, one sip of this

802. *And though not mortal, yet a cold shudd'ring dew, &c.*] Her words are assisted by somewhat divine; and I, although IMMORTAL, and above the race of man, am so affected with their force, that a cold shuddering dew, &c. Here is the noblest panegyric on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who although actually possessed of his prey, feels all the terrors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man.

Ibid. — *Yet a cold.*—] *Yet* had better been omitted. H.

808. *Against the canon laws of our foundation.*] *Canon-laws*, a joke! W.

Here is a ridicule on establishments, and the canon law now greatly encouraged by the church. Perhaps on the Canons of the Church, now rigidly enforced, and at which Milton frequently glances in his prose tracts. He calls Gratian "the compiler of "CANON-INIQUITY." PR. W. i. 211. In his book on REFORMATION, he speaks of "an insulting and only CANON-WISE "prelate." PR. W. vol. i. 7. And his arguments on DIVORCE, afford frequent opportunities of exposing what he calls the *Ignorance and Iniquity* of the Canon-Law. See particularly, ch. iii.

809. — *Yet 'tis but the lees*

And settlings of a melancholy blood.] I like the manuscript reading best,

"This is mere moral stuff, the very lees."

Yet is bad. But very inaccurate. H.

So in SAMS. AGON. 599.

Believe not these suggestions, which proceed
 From anguish of the mind and humours black,
 That mingle with the fancy.—

Will bathe the drooping spirits in delight,
Beyond the bliss of dreams. Be wise, and taste.—

*The Brothers rush in with swords drawn, wrest his
glass out of his hand, and break it against the ground;
his rout make sign of resistance, but are all driven in.
The Attendent Spirit comes in.*

S P I R I T.

What, have you let the false inchanter 'scape?
O ye mistook, ye should have snatcht his wand, 815
And bound him fast; without his rod revers'd,

811. ——— One sip of this
Will bathe the drooping spirits in delight,
Beyond the bliss of dreams.——] So Fletcher, FAITHF.
SHEPH. A. iv. S. i. vol. iii. p. 164,

—— It PASSETH DREAMS,
Or madmen's fancy, when the many streams
Of new imaginations rise and fall.

Compare the delicious but deadly fountain of Armida in Tasso,
GIER. LIB. C. xiv. 74.

CH'UN PICCIOL SORSO di fue lucide onde
INEBRIA l'ALMA tosto, e la fai lieta, &c.

But Milton seems to have remembered Fairfax's version.

ONE SUP thereof the drinker's heart doth bring
To sudden ioy, whence laughter vaine doth rise, &c.

See also PARAD. L. B. ix. 1046.

Soon as the force of that fallacious fruit,
That with exhilarating vapour bland
About their spirits had play'd, and inmost powers
Made err.——

We may add the same effects of the forbidden fruit, *ibid.* 1008.

As with new wine intoxicated both,
They swim in mirth and fancy, &c.

Perhaps *Bathe* is in Spenser's sense, F. Q. i. vii. 4.

And BATHE in plesaunce of the ioyous shade.

See Upton, GL. F. Q. in V. BATHE.

And

And backward mutters of dissevering power,
We cannot free the Lady that sits here

815. *O ye mistook, ye should have snatcht his wand,
And bound him fast; without his rod revers'd,
And backward mutters of dissevering power,*

We cannot free the Lady, &c.] They are directed before to feize Comus's wand, v. 653. And this was from the FAERIE QUEENE, where sir Guyon breaks the Charming Staffe of Pleasure's porter, as he likewise overthrows his bowl, ii. xii. 49. But from what particular process of disenchancement, antient or modern, did Milton take the notion of reversing Comus's wand or rod? It was from a passage of Ovid, the great ritualist of classical forcery, before cited, where the companions of Ulysses are restored to their human shapes. METAM. xiv. 300.

Percutimurque caput CONVERSÆ verbere VIRGÆ,
Verbaque dicuntur dictis contraria verbis.

This Sandys translates, "Her wand REVERST, &c." TRANSL. p. 462. edit. 1632. And in his very learned Notes he says, "As Circe's rod, waved over their heads from the right side to the left, presents those false and sinister persuasions to pleasure, which so much deforms them: so the REVERSION thereof, by discipline and a view of their owne deformitie, restores them to their former beauties." p. 481. By BACKWARD MUTTERS, the "verba DICTIS CONTRARIA verbis," we are to understand, that the charming words, or verses, at first used, were to be all repeated *backwards*, to destroy what had been done.

The most striking representation of the reversal of a charm that I remember, and Milton might here have partly had it in his eye, is in Spenser's description of the deliverance of Amoret, by Britomart, from the enchantment of Busyrane, F. Q. iii. xii. 36.

And rising vp, gan streight to ouerloo
Those cursed leaues, his charmes backe to reuerse;
Full dreadfull things out of that balefull booke
He read, and measur'd many a balefull verse,
That horror gan the virgins * heart to perse,
And her faire lockes vp stared stiff on end,
Hearing him those same bloudy lines rehearse:
And all the while he read, she did extend
Her sword high ouer him, if aught he did offend.

37.

Anon she gan perceiue the house to quake,
And all the doores to rattle round about;

* Britomart.

Yet

In stony fetters fix'd, and motionless : 819
 Yet stay, be not disturb'd ; now I bethink me,
 Some other means I have which may be us'd,
 Which once of Melibœus old I learnt,
 The soothest shepherd that e'er pip'd on plains.
 There is a gentle nymph not far from hence,
 That with moist curb fways the smooth Severn stream,

Yet all that did not her dismaied make,
 Nor slacke her threatfull hand for danger dout :
 But still with stedfast eye, and courage stout,
 Abode, to weet what end would come of all.
 At last, that mighty chaine, which round about
 Her † tender waste was wound, adowne gan fall,
 And that great brazen pillour broke in pieces small, &c.

The circumstance in the text, of the Brothers forgetting to seize and reverse the magician's rod, while by contrast it heightens the superiour intelligence of the attendant Spirit, affords the opportunity of introducing the fiction of raising Sabrina ; which, exclusive of its poetical ornaments, is recommended by a local propriety, and was peculiarly interesting to the audience, as the Severn is the famous river of the neighbourhood.

821. Doctor Johnson reprobates this *long narration*, as he styles it, about Sabrina ; which, he says, “ is of no use because it is “ *false*, and therefore unsuitable to a *good being*.” By the poetical reader, this fiction is considered as true. In common sense, the relator is not *true* : and why may not an imaginary being, even of a good character, deliver an imaginary tale ? Where is the *moral* impropriety of an innocent invention, especially when introduced for a virtuous purpose ? In poetry false narrations are often more useful than true. Something, and something preternatural, and consequently false, but therefore more poetical, was necessary for the present distress.

823. *The soothest shepherd that e'er pip'd on plains.*] Spenser thus characterises Hobbinol, as Mr. Bowle observes, in C. CLOUTS COME HOME AGAIN.

—A iolly groome was hee,
 As euer piped on an oaten reed.

And Amyntas, in the same poem.

He, whilst he liued, was the noblest swaine,
 That euer piped on an oaten quill.

† Amoret who was enchanted.

Sabrina is her name, a virgin pure ; 826
 Whilome she was the daughter of Locrine,
 That had the sceptre from his father Brute.
 She, guiltless damsel, flying the mad pursuit
 Of her enraged stepdame Guendolen, 830

824. *There is a gentle Nymph not far from hence, &c.*] Sabrina's fabulous history may be seen in the *MIRROUR OF MAGISTRATES* under the Legend of the *LADY SABRINE*, in the sixth Song of Drayton's *POLYOLBION*, the tenth Canto and second Book of Spenser's *FAERIE QUEENE*, the third Book of *ALBION'S ENGLAND*, the first Book of our author's *History of England*; in Hardyng's *Chronicle*, and in an old English Ballad on the subject. See *NOTE ON EPITAPH. DAM. V. 176.*

The part of the fable of *COMUS*, which may be called the *DISINCHANTMENT*, is evidently founded on Fletcher's *FAITHFUL SHEPHERDESS*. The moral of both dramas is the triumph of chastity. This in both is finally brought about by the same sort of machinery. Sabrina, a virgin and a king's daughter, was converted into a river-nymph, that her honour might be preserved inviolate. Still she preserves her *maiden-gentleness*; and every evening visits the cattle among her twilight meadows, to heal the mischiefs inflicted by elfish magic. For this she was praised by the shepherds.

— She can unlock

The clasping charm, and thaw the numming spell,
 If she be right invok'd in warbled song.

She protects virgins in distress. She is now solemnly called, to deliver a virgin imprisoned in the spell of a detestable forcerer. She rises at the invocation, and leaving her car on an osiered rushy bank, hastens to *help insnared chastity*. She sprinkles on the breast of the captive maid; precious drops selected from her pure fountain. She touches thrice the tip of the lady's finger and thrice her ruby lip, with chaste palms *moist and cold*; as also the envenomed chair, smeared with tenacious gums. The charm is dissolved: and the Nymph departs to the bower of *Amphitrite*. But I am anticipating, by a general exhibition, such particular passages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new allusions, original fictions, and the beauties of unborrowed poetry.

829. —*She.*—] So edit. 1645, and MSS. *The*, edit. 1673. Followed by Tonson, 1695, &c. Tickell has *She*. And Fenton.

Commended her fair innocence to the flood,
 That stay'd her flight with his cross-flowing course.
 The water nymphs that in the bottom play'd,
 Held up their pearled wrists, and took her in,
 Bearing her strait to aged Nereus' hall, 835
 Who piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe
 In nectar'd lavers strow'd with asphodil,

829. — *Flying the mad pursuit.*] *Flying* pronounced, as one syllable, *fly'ng*; as at v. 831, *inn'cence*, in two syllables. H.

833. *The water-nymphs that in the bottom play'd,*
Held up their pearled wrists, and took her in.] Drayton gives the Severn pearls. He says of Sabrina, POLYOLB. S. v. vol. ii. p. 752.

—Where she meant to go
 The path was strew'd with PEARL.—

He speaks also of "The PEARLY Conway's head," a neighbouring river. Ibid. S. ix. vol. iii. p. 827. And of the "precious orient PEARL that breedeth in her sand." Ibid. S. x. vol. iii. p. 842. We shall see, that Milton afterwards gives gems to the Severn of a far brighter hue.

See Peacham's *Period of Mourning*, before cited, edit. 1613. NUPT. HYMN. ii. TO A WATER-NYPH.

Doris, gather from thy shore
 Corall, cryftall, amber store;
 Which thy queene in bracelets twists
 For her alabafter WRISTS:
 While ye silver-footed girls
 Plait her tresses with your PEARLS.

See below.—R. Heyrick has the "silver-wristed Naiades," HESPERID. ut supr. p. 375. In Drayton, the Nereids adorn their wrists with bracelets of shells. POLYOLB. S. xx. p. 1042.

835. *Bearing her strait to aged Nereus' hall.*] Drayton has "Neptune's mighty hall." POLYOLB. S. xx. vol. iii. p. 1643. And "Neptune's hall." S. xv. vol. iii. p. 943.

836. *Piteous of her woes.*—] Under the same form, "Retch-
 less of their wrongs," that is *unpiteous*, as in Drayton, POLYOLB. S. vii. See supr. at v. 404.

837. *And gave her to his daughters to imbathe*
In nectar'd lavers.—] This at least reminds us of Alcaeus's Epigram or Epitaph on Homer, who died in the island of
 10.

And through the porch and inlet of each sense
 Dropt in ambrosial oils, till she reviv'd, 840
 And underwent a quick immortal change,
 Made Goddess of the river: still she retains
 Her maiden gentleness, and oft at eve
 Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill-luck signs 845

Io. The Nereids of the circumambient sea bathed his dead body with nectar. ANTHOLOG. Lib. iii. p. 386. edit. Brod. Francof. 1600. fol.

NEKTAPI δ' εἰνάλει Νηρηίδες ἐχρίσαντο,
 Καὶ νεκρὸν Ἀκταίῃ θήκαν ὑπο σπίλαδι.

*Nectare autem marinæ Nereides inungebant,
 Et cadaver litorali posuere sub saxo.*

The process which follows, of dropping ambrosial oyls “ into the porch and inlet of each sense ” of the drowned Sabrina, is originally from Homer, where Venus anoints the dead body of Patroclus with rosy ambrosial oyl. IL. B. xxiii. 186.

——— ῥοδόεντι δὲ χρίεν ἑλαιῶι.

Ἄμβροσιῶι. ———

——— *Roseo autem unxit oleo*

Ambrosio. ———

See also Bion's HYACINTH. “ Κρίεν δ' ἀμβροσίῃ καὶ νέκταρι, &c.” IDYLL. ix. 3.

The word IMBATHE occurs in our author's REFORMATION, “ Methinkes a sovereign and reviving joy must needs rush into the bosom of him that reads or hears; and the sweet odour of the returning gospel IMBATHE his soul with the fragrance of heaven.” PROSE-WORKS, vol. i. 2. What was enthusiasm in most of the puritanical writers, was poetry in Milton.

844. *Visits the herds along the twilight meadows,
 Helping all urchin blasts, and ill-luck signs
 That the shrewd meddling elfe delights to make.*

The virgin shepherdess Clorin, in Fletcher's pastoral play so frequently quoted, possesses the skill of Sabrina, A. i. S. i. p. 104.

Of all green wounds I knowe the remedies
 In men or cattle; be they stung with snakes,
 Or charm'd with powerful words of wicked art:
 Or be they lovesick, &c. ———

These can I cure, such secret virtue lies
 In herbs applied by a virgin's hand.

That the shrewd medling elfe delights to make,
Which she with precious vial'd liquours heals ;
For which the shepherds at their festivals
Carol her goodness loud in rustic lays,

845. *Helping all urchin-blasts.*—] The urchin, or hedge-hog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system : and its shape was sometimes supposed to be assumed by mischievous elves. Hence it was one of the plagues of Caliban in the *TEMPEST*, A. ii. S. ii.

—His Spirits hear me,
And yet I needs must curse. But they'll not pinch,
Fright me with URCHIN-SHOWS, pitch me i'th mire,
Nor lead me, like a fire brand in the dark,
Out of my way, unless he bid 'em.—

And afterwards, he supposes that these Spirits appear,

— Like HEDGE-HOGS, which
Lie tumbling in my barefoot way, and mount
Their pricks at my foot-fall.—

Again, A. i. S. ii. It is one of the curses of Prospero.

—URCHINS
Shall, for that want of night that they may WORK,
All exercise on thee.—

And in the opening of the incantation of the weird sisters in *MACBETH*, A. iv. S. i.

- 1 W. Thrice the brinded cat has mew'd,
- 2 W. Thrice. And once the HEDGE-PIG whin'd,

Compare also a speech in *TITUS ANDRONICUS*, at least corrected by Shakespeare, A. ii. S. iii.

They told me, here, at the dead time of night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many URCHINS,
Would make such fearful and confused cries, &c.

There was a sort of subordinate or pastoral system of magic, to which the Urchin properly belonged.

846. *That the shrewd medling elf delights to make.*] Shakespeare mentions a Spirit, who “ mildews the white wheat, and “ hurts the poor creature of the earth.” *K. LEAR*, A. i. S. iv. The plant haemonie is before mentioned as good “ against all in- “ chantments, mildew, blast, or damp.” v. 640 Shakespeare calls Robin Goodfellow “ a SHREWD and knavish sprite.” *MIDS.*

N. DR.

And throw sweet garland wreaths into her stream
 Of pancies, pinks, and gaudy daffadils.
 And, as the old swain said, she can unlock
 The clasping charm, and thaw the numming spell,
 If she be right invok'd in warbled song;
 For maidenhood she loves, and will be swift 855
 To aid a virgin, such as was herself,
 In hard-befetting need; this will I try,
 And add the pow'r of some adjuring verse.

S O N G.

Sabrina fair,

Listen where thou art fitting

860

N. DR. A. ii. S. i. Drayton attributes the same malignant power to the Druids, HEROIC. EPIST. vol. i. p. 301.

Their hellish power to kill the ploughman's seed,
 Or to fore speak whole flocks as they did feed.

850. *And throw sweet garland wreaths into her stream.*] This reminds us of a passage in Spenser's PROTHALAMION, ft. 5.

And all the waues did strew,
 That like old Peneus waters they did seeme,
 When down along by pleasant Tempe's shore
 Scattered with flowres through Theffaly they streame.

But B. and Fletcher exhibit a passage more immediately to the purport of the text. FALSE ONE, A. iii. S. iii. vol. iv. p. 134.

With incense let us bless the brim,
 And as the wanton fishes swim,
 Let us gums and GARLANDS fling, &c.

852. ———— *She can unlock*

The clasping charm, and thaw the numming spell.] This notion of the wisdom or skill of Sabrina, is in Drayton, POLYOLB. S. v. vol. ii. p. 753.

Who was by Nereus taught, the most profoundly wise,
 That learned her the skill of hidden prophecies,
 By Thetis special care.——

Jonson's witch, in the SAD SHEPHERD, is said "to RIVET
 "CHARMS, planted about her in her wicked seat." A. ii. S. viii.

834. — *Warbled song.*] "WARBLED hymns." PARAD. L.
 ii. 243.

Under the glassy, cool, translucent wave,
 In twisted braids of lillies knitting
 The loose train of thy amber-dropping hair ;
 Listen for dear honour's sake,
 Goddess of the silver lake,
 Listen and save.
 Listen and appear to us

865

ii. 242. "WARBLED string." ARCAD. 87. That is, the lute accompanied with the voice.

861. *Under the glassy, cool, translucent wave.*] Shakespeare, HAMLET, A. iv. S. i.

There is a willow grows askant the brook
 That shews his hoar leaves in the GLASSY stream.

861. *Translucent*, which I always thought to be first used by Milton, occurs in Brathwayte's LOVE'S LABYRINTH, Lond. 1615. 12mo. p. 29. Of the sun, "heaven's TRANSLUCENT
 "eic." Pope perhaps had it from Milton, on his grotto.

Thou who shalt stop where Thames' *translucent* wave.

862. *In twisted braids of lillies knitting*

The loose train of thy amber-dropping hair.] We are to understand water-lilies, with which Drayton often braids the tresses of his water-nymphs, in the POLYOLBION. SEE NOTE ON ARCADES, v. 97.

863. *The loose train of thy amber-dropping hair.*] We have "an AMBER cloud," above v. 333. And in L'ALLEGRO, "the sun is rob'd in flames and AMBER light." v. 61. But Liquid Amber is a yellow pellucid gum. Sabrina's hair *drops amber*, because in the poet's idea, her stream was supposed to be transparent. As in PARAD. L. B. iii. 358.

And where the river of blifs through midst of heaven
 Rolls o'er Elysian floures her AMBER stream.

And when Choaspes has an "AMBER stream." PARAD. REG. B. iii. 288. But Choaspes was called the *golden water*. AMBER, when applied to water, means a luminous clearness: when to hair, a bright Yellow. AMBER *locks* are given to the sun in Sylvester's DU BARTAS more than once. And to Sabrina's daughters by Withers, EPITHAL. edit. 1622. See NOTE ON PARAD. REG. iii. 288. 434. And SAMS. AGON. v. 720.

865. —*Silver lake.*] PARAD. L. vii. 437. Of the birds.

Others on *silver lakes*, and rivers, &c.

868. In

In name of great Oceanus,
 By th' earth-shaking Neptune's mace,
 And Tethys grave majestic pace, 870
 By hoary Nereus wrinkled look,
 And the Carpathian wifard's hook,
 By scaly Triton's winding shell,
 And old sooth-saying Glaucus spell,
 By Leucothea's lovely hands, 875
 And her son that rules the strands,
 By Thetis tinsel-slipper'd feet,
 And the songs of Syrens sweet,

868. *In name of great Oceanus.*] So Drayton, POLYOLB. S. xvii. vol. iii. p. 969. "The court of GREAT OCEANUS." Again, *ibid.* S. ii. vol. ii. p. 695. "The arms of old OCEANUS." And in other places. And in one of Jonson's QUEENES MASQUES, 1616. p. 895.

Fayre Niger, sonne to GREAT OCEANUS.

877. *By Thetis tinsel slipper'd feet.*] W. Browne has "SILVER-FOOTED Thetis," as Mr. Bowle observes, BRIT. PAST. B. ii. p. 35. Perhaps for the first time in English poetry. SILVER-BUSKIN'D Nymphs are in ARCADES, v. 33.

878. *And the songs of Syrens sweet.*] Sandys says, that the fabulous melody of the Syrens has a topographical allusion. "For Archippus tells of a certaine Bay, contracted within winding streights and broken cliffes, which by the singing of the windes and beating of the billowes, report a delightfull harmony, alluring those who sail by to approach: when forthwith, throwne against the rocks by the waues, and swallowed in violent eddies, &c." Sandys's Ovid's METAM. B. v. p. 197. edit. 1637. I do not at present recollect any Archippus, except the old comic Greek poet who has a few fragments in Stobæus. Whoever he be, Spenser has exactly described the feat and allegory of the Sirens in the same manner. F. Q. ii. xii. 30.

And now they nigh approached to the sted
 Whereas those mermayds dwelt: it was a still
 And calmy Bay, on th' one side sheltered
 With the brode shadow of an hoarie hill;
 O th' other side an high rocke toured still,
 That twixt them both a pleasaunt port they made,
 And did like half a theater fulfill, &c.

With

By dead Parthenope's dear tomb,
 And fair Ligea's golden comb,
 Wherewith she sits on diamond rocks,
 Sleeking her soft alluring locks;
 By all the nymphs that nightly dance
 Upon thy streams with wily glance,
 Rise, rise, and heave thy rosy head,
 From thy coral-paven bed,
 And bridle in thy headlong wave,

888

885

32.

With that the rolling sea resounding soft
 In this big bafe them fitly answered;
 And on the rocke the waues breaking aloft
 A solemne meane vnto them mesured:
 The whiles sweet zephyrus lowd whistled
 His treble, a straunge kinde of harmony,
 Which Guyon's senses softly tickled, &c.

880. *And fair Ligea's golden comb, &c.*] One of the employments of the Nymph Salmacis in Ovid, is to comb her hair. But that fiction is here heightened with the brilliancy of romance. Ligea's comb is of gold, and she sits on diamond rocks. These were new allurements for the unwary. G. Fletcher has "maigne rocks of diamound." Christ's VICTORIE. P. i. ft. 61. edit. 1610. See NOTE on EL. iii. 49. Ligea is celebrated for her singing in POLYOLB. S. xx. vol. iii. 1043.

Then Ligea which maintaines the birds harmonious layes,
 Which sing on riuer banks amongst the slender sprayes.

See Browne, BRIT. PAST. B. ii. S. 5.

Each mermaid on the rocks around

Lets fall her brittle *glasse*.

886. *From thy coral-paven bed.*] Drayton of Sabrina's robe, POLYOLB. S. v. vol. iii. p. 153.

Whose skirts were to the knees with coral fring'd below.

And we have pearl-PAVED in Drayton, *ibid.* S. xxx. vol. iii. p. 1225. "This clear pearl-PAV'D lrt." Again, "Where every pearl-PAVED ford." MUS. ELYS. NYMPH. vol. iv. p. 1494. Shakespeare has simply "PAVED fountain." MIDS. N. DR. A. ii. S. ii. In Marlowe, quoted in ENGLAND'S PARNASSUS, 1600, p. 480. "PEBBLE-PAUED channell."

898.

Till thou our summons answer'd have.

Listen and save.

SABRINA rises, attended by water-nymphs, and sings.

By the rushy-fringed bank, 890

Where grows the willow and the osier dank,

My sliding chariot stays,

Thick set with agat, and the azurn sheen

889. *Listen and save.*] Thus Amarillis, in the FAITHFUL SHEPHERDESS, invokes the priest of Pan to protect her from the Sullen Shepherd, A. v. S. i. p. 184.

Hear me, and save from endless infamy

My yet unblasted flower, virginity :

By all the garlands that have crown'd that head,

By thy chaste office, &c.

890. *By the rushy-fringed bank.*] See PARAD. L. iv. 262. "The FRINGED BANK with myrtle crown'd." So Browne, BRIT. PAST. B. ii. S. v. p. 122.

To tread the FRING'D banks of an amorous flood.

Again, B. i. S. iv. p. 68.

The tufts which FRING'D the shoare about.

And Drayton, POLYOLB. S. ii. vol. ii. p. 685.

Upon whose moisted skirts with sea-weed FRING'D about.

And Carew, Milton's contemporary, POEMS, p. 149. edit. 1651.

With various trees we FRINGE the rivers brinke.

I would read RUSH-YFRINGED. In Fletcher, we have "rushy banke." ubi supr. p. 121.

891. *Where grows the willow and the osier dank.*] Milton's perpetual and palpable imitations of the FAITHFUL SHEPHERDESS will not permit us to doubt, that he had a retrospect to the rising of the river god, who also affords other correspondencies, in that drama. A. iii. S. i. p. 153.

I am this fountains god, below

My waters to a river grow,

And 'twixt two banks with osier set

That only prosper in the wet,

Through the meadows do I glide, &c.

892. *My sliding chariot stays ;*

Thick set with agat, and the azurn sheen,

VOL. I.

H h

Of

Of turkis blue, and emerald green,

That in the channel strays ;

895

Whilst from off the waters fleet,

Thus I fet my printless feet

O'er the cowslip's velvet head,

That bends not as I tread ;

Gentle Swain, at thy request

900

I am here.

Sp. Goddess dear,

Of turkis blue, and emerald green,

That in the channel strays.] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's *POLYOLBION*, so often quoted : and more especially as he discovers other references to Drayton's Sabrina. And the celebrity of Drayton's poem at that time better authorised such a fiction. *POLYOLB. S. v. vol. ii. p. 752.*

Now Sabine, as a queen miraculously fair,

Is absolutely plac'd in her imperial Chair

Of crystal richly wrought, that gloriously did shine, &c.

Then comes a wasteful luxuriance of fancy. It is embossed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, and the forms of all the fish in the ocean. Milton is more temperate. But he rather unsuitably supposes all the gems, with which he decorates her car, to be found in the bottom of her stream.

As in Milton, Sabrina is raised to perform an office of solemnity, so in Drayton she appears in a sort of judicial capacity, to decide some of the claims and privileges of the river Lundy, which she does in a long and learned speech. See also *S. viii. vol. iii. p. 795.* Where again she turns pedant, and gives a laboured history of the ancient British kings. In Milton, she rises "attended by water-nymphs," and in Drayton her car is surrounded by a groupe of the deities of her neighbouring rivers.

896. *Whilst from off the waters fleet,*

Thus I fet my printless feet.] So Prospero to his elves, but in a style of much higher and wilder fiction. *TEMP. A. v. S. i.*

And ye that on the sands with PRINTLESS FOOT

Do chafe the ebbing Neptune, and do fly him

When he comes back.—

898. *O'er the cowslip's velvet head.*] See *ENGLANDS HELICON*, ed. 1614. Signat. F. 4. By W. H.

We

We implore thy pow'rful hand
 To undo the charmed band
 Of true virgin here distrest,
 Through the force, and through the wile,
 Of unblest inchanter vile.

905

Sabr. Shepherd, 'tis my office best
 To help insnared chastity :

Brightest Lady, look on me ;
 Thus I sprinkle on thy breast
 Drops that from my fountain pure
 I have kept of precious cure,

910

—Where she doth walke,
 Scarfe she doth the primeroſe head
 Depreſſe, or tender ſtalke
 Of blew-veind violets,
 Whereon her foot ſhe ſets.

910. *Brightest Lady, look on me.*] In the manuscript, *Virtuous*. But *BRIGHTEST* is an epithet thus applied in the *FAITHFUL SHEPHERDESS*.

912. *Drops that from my fountain pure
 I have kept of precious cure.*] Calton propoſed to read *ure*, that is, *uſe*. The word, it muſt be owned, was not uncommon. Thus in Browne's *BRIT. PAST. B. i. S. v. p. 88*.

The ſtairs of rugged ſtone ſeldom in *vre*.

Again, *ibid. p. 89*.

—More riche array'd

In earth's delight than thought could put in *vre*.

In Sackville's *GORDOBUCKE, A. i. S. v.*

Be brought in *vre* of ſkillfull ſtayedneſs.

See more proofs in *OBSERVAT. on Spenser's F. Q. ii. 241*. But the rhymes of many couplets in the *FAITHFUL SHEPHERDESS*, relating to the ſame buſineſs, ſhew that *CURE* was Milton's word. *S. ult. p. 191*.

That may raiſe thee, and *recure*
 All that in thee was *impure*.

Again, *ibid. p. 187*.

Take example of this maid,
 Who is heal'd ere you be *pure*,
 So hard it is lewd luſt to *cure*.

H h 2

Again,

Thrice upon thy finger's tip,
Thrice upon thy rubied lip:

915

Again, p. 178.

And so may Pan blefs this my *cure*,
As all my thoughts are juft and *pure*.

Again, p. 177.

Now your thoughts are almost *pure*,
And your wound begins to *cure*.

Again, p. 152.

If thou beeft a virgin *pure*,
I can give a present *cure*.

Thefe drops are sprinkled thrice. So Michael purging Adam's eye, PARAD. L. B. xi. 416.

And from the well of life, THREE DROPS infill'd.

All this ceremony, if we look higher, is from the ancient practice of lustration by drops of water. Virg. ÆN. vi. 230. "He
" thrice moistened his companions with pure water,"

Spargens RORE levi. —

And Ovid, METAM. iv. 479.

RORATIS lustravit aquis Thaumantias Iris.

The water of the river Choaspes was highly esteemed for lustration. See Note on PAR. REG. iii. 288.

914. *Thrice upon thy finger's tip, &c.*] Compare Shakespeare, MID. N. DR. A. ii. S. vi.

— Upon thine eyes I throw

All the power this charm doth owe, &c.

But Milton, in most of the circumstances of dissolving this charm, is apparently to be traced in the following passages of the FAITHFUL SHEPHERDESS, which are thrown together at one view from various parts of the play. Amarillis says of a sacred fountain, A. i. S. i. p. 135.

This holy well, my grandame that is dead,
Right wise in charms, hath often to me said,
Hath power to change the form of any creature,
Being thrice dipt o'er the head, &c. —

— Casting them thrice asleep,
Before I trusted them into this deep.

And the Old Shepherd says, A. i. S. i. p. 109.

— As the priest
With powerful hand shall sprinkle on your brows

His

Next this marble venom'd feat,
 Smear'd with gums of glutenous heat,
 I touch with chaste palms moist and cold :
 Now the spell hath lost his hold ;

His pure and holy water, ye may be
 From all hot flames of lust and loose thoughts free,

Again, *ibid.*

I do wash you with this water,
 Be you pure and fair hereafter.
 From your livers and your vains,
 Then I take away the stains.——
 Never more let lustfull heat, &c.

The river god rising, with Amoret in his arms, asleep, wounded,
 and enchanted, thus speaks. A. iii. S. i. p. 150. 151.

If thou be'st a virgin pure
 I can give a present cure :
 Take a drop into thy wound,
 From my watery locks, more round
 Than orient pearl, and far more pure
 Than unchaste flesh may endure.——
 From my banks I pluck this flower
 With holy hand, whose virtuous power
 Is at once to heal and draw.
 The blood returns. I never saw
 A fairer mortal. Now doth break
 Her deadly slumber. Virgin, speak.

Clorin the shepherdes heals the wounded shepherd Alexis: but not
 till he has for ever renounced all impure desires. A. iv. S. i. p. 161.

Hold him gently, till I fling
 Water of a virtuous spring
 On his temples: turn him twice
 To the moon-beams: pinch him thrice, &c.

While Chloe's wound is healing, the Saryre says, A. v. S. i. p. 179.

From this glass I throw a drop
 Of cristal water on the top
 Of every grass, of flowers, a pair, &c.

918. *I touch with chaste palms moist and cold :*

Now the spell hath lost his hold.] So the virgin Clorin ap-
 pears with Alexis reviving. A. v. S. i. p. 177. 178.

Now your thoughts are almost pure,
 And your wound begins to cure.——

With

And I must haste ere morning hour
To wait in Amphitrite's bow'r.

920

With spotless hand, on spotless breast,
I put these herbs, to give thee rest;
Which, till it heal thee, will abide
If both be pure, if not, off slide.

Again, she says, A. v. S. i. p. 187.

Shepherd, once more your blood is staid:
Take example by this maid,
Who is heal'd ere you be pure,
So hard it is lewd lust to cure, &c.

I must add the disappearance of the river god, A. iii. S. i. p. 155.

Fairest virgin, now adieu!

I must make my waters fly,

Lest they leave their channels dry;
And beasts that come unto the spring

Miss their morning's watering;

Which I would not: for of late

All the neighbour people fate

On my banks, and from the fold

Two white lambs of three weeks old

Offered to my deity:

For which this year they shall be free

From raging floods, that as they pass

Leave their gravel in the grass:

Nor shall their meads be overflown

When their grass is newly mown.

Here the river god resembles Sabrina in that part of her character, which consists in protecting the cattle and pastures. And for these services she is also thanked by the shepherds, v. 844. *supr.*

Visits the herds along the twilight meadows, &c.

For which the shepherds at their festivals

Carol her goodness loud in rustic lays;

And throw sweet garland wreaths into her stream,

Of pancies, pinks, and gawdy daffadils.

921. *To wait in Amphitrite's bow'r.*] Drayton's Sabrina is arrayed in,

— A watchet weed, with many a curious wave,
Which as a princely gift great Amphitrite gave.

POYOLB. S. v. vol. ii. p. 752. And we have "Amphitrite's
"BOWER," *ibid.* S. xxviii. vol. iii. p. 1193. See also Spenser of
Cymoent, F. Q. iii. iv. 43.

Deepe in the bottom of the sea her BOWRE.

Again,

Sabrina descends, and the Lady rises out of her seat.

S P I R I T.

Virgin, daughter of Locrine
 Sprung of old Anchises line,
 May thy brimmed waves for this
 Their full tribute never miss 925
 From a thousand petty rills,
 That tumble down the snowy hills :
 Summer drouth, or singed air
 Never scorch thy tresses fair,
 Nor wet October's torrent flood 930
 Thy molten crystal fill with mud ;
 May thy billows roll ashore
 The beryl, and the golden ore ;

Again, iii. viii. 37. Of Proteus.

His BOWRE is in the bottome of the maine.

924. *May thy brimmed waves for this.*] Doctor Warburton proposes *brined*, and thinks that BRIMMED, for waves rising to the *brim* or margin of the shore, is a strange word. And in bishop Hurd's copy he has added to his note, "BRINED, for the waters here spoken of, being the *tribute* paid by Sabrina to the ocean, must needs be *brined* or *salted*, before they could be paid." But he had not remarked the frequent and familiar use of BRIM for Bank in our old poets. See above at v. 119. And "BRIMMING stream" ascertains the old reading, PARAD. L. iv. 336.

925. *Their full tribute never miss*

From a thousand petty rills,

That tumble down the snowy hills.] The torrents from the

Welch mountains sometimes raise the Severn on a sudden to a prodigious height. But at the same time they *fill her molten crystal with mud*. Her stream, which of itself is clear, is then discoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's *Mask at Highgate*, 1604. WORKS, edit. 1616. p. 882.

Of sweete and feuerall sliding rills,

That streame from tops of those lesse hills, &c.

932. *May thy billows roll ashore*

The beryl, and the golden ore.] This is reasonable as a wish. But jewels were surely out of place among the decorations

May thy lofty head be crown'd
 With many a tow'r and terrace round,
 And here and there thy banks upon
 With groves of myrrhe and cinnamon.

935

tions of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of myrrh and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, at v. 834. 891.

934. *May thy lofty head be crown'd*

With many a tow'r and terrace round.] So, of the imperial palace of Rome, PARAD. REG. B. iv. 54.

—Conspicuous far

TURRETS and TERRASES.—

Milton was impressed with this idea from his vicinity to Windor-castle.

This votive address of gratitude to Sabrina, was suggested to our author by that of Amoret to the river-god in Fletcher's FAITHFUL SHEPHERDESS, A. iii. S. i. vol. iii. p. 157. But the form and subject, rather than the imagery, is copied. Milton is more sublime and learned, Fletcher more natural and easy.

For thy kindness to me shown,
 Never from thy banks be blown
 Any tree, with windy force,
 Cross thy streams, to stop thy course;
 May no beast that comes to drink,
 With his horns cast down thy brink:
 May none that for thy fish do look
 Cut thy banks to dam thy brook:
 Barefoot may no neighbour wade
 In the coole streams, wife nor maid,
 When the spawn on stones doth lye,
 To wash their hempe, and spoile the frye.

I know not which poet wrote first; but in Browne's BRITANNIA'S PASTORALS, certainly written not after 1613, and printed in 1616, I find a similar vow. B. i. S. i. p. 28. Milton has some circumstances which are in Browne and not in Fletcher.

—May first

Quoth Marine, swaines give lambes to thee:
 May all thy floud have feignorie
 Of all flouds else, and to thy fame

Of

Come, Lady, while heav'n lends us grace,
 Let us fly this curf'd place,
 Lest the forcerer us entice
 With some other new device.
 Not a waste, or needles found,
 Till we come to holier ground;

940

Meete greater springes, yet keepe thy name.
 May neuer euet, nor the toade,
 Within thy bankes make their abode :
 Taking thy journey to the sea,
 Maist thou ne'er happen in thy way
 On nitre or on brimstone myne,
 To spoyle thy taste. This spring of thyns
 Be ever fresh ! Let no man dare
 To spoyle thy fish, make lock or ware ;
 But on thy margent still let dwell
 Those flowers which have the sweetest smell ;
 And let the dust upon thy strand
 Become like Tagus' golden sand.

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in *Comus*. A rock is discovered in a grove of sycamores, from which a certain precious water distills in drops, p. 29.

The drops within a cesterne fell of stone,
 Which fram'd by nature, art had never none
 Halfe part so curious, &c.

Some of these drops, with the ceremony of many spells, are infused by the water-nymphs into the lips of Marine, by which she is cured of her love,

From a close parallelism of thought and incident, it is clear that either Browne's pastoral imitates Fletcher's play, or the play the pastoral. Most of B. and Fletcher's plays appeared after 1616. But there is unluckily no date to the first edition of the *FAITHFUL SHEPHERDESS*. It is, however, mentioned in Davies's *SCOURGE OF FOLLY*, 1611.

As Milton is supposed to have taken some hints in *Comus* from Peele's *OLD WIVES TALE*, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer's play, entitled *THE LOVE OF KING DAVID AND FAIRE BETHSABE*, &c. edit. 1599. 4to. Signat. B. B. ij.

I shall be your faithful guide
 Through this gloomy covert wide, 945
 And not many furlongs thence
 Is your Farher's residence,
 Where this night are met in state
 Many a friend to gratulate
 His wish'd presence, and beside 950
 All the swains that near abide,
 With jigs and rural dance resort ;
 We shall catch them at their sport,
 And our sudden coming there
 Will double all their mirth and chear ; 955
 Come let us haste, the stars grow high,
 But night sits monarch in the mid sky.

May that sweet plaine that beares her pleasant weight
 Be still enamel'd with discoloured flowers ;
 The precious fount beare sand of purest gold,
 And for the peble, let the siluer streames
 That pierce earth's bowels to maintaine her force,
 Play upon rubies, saphires, chrysolites :
 The brims let be embrac'd with golden curles
 Of mosse.—

Let all the grasse that beautifies her bower
 Beare manna euery morne instead of dew ;
 Or let the dew be sweeter far than that,
 That hanges like chaines of pearle on Hermon's hill.

See Note on ARCAD. v. 84.

956. — *The stars grow high,
 But night sits monarch yet in the mid sky.*] So in Fletcher's
 play, A. ii. S. i. p. 145.

Now while the moon doth RULE the sky,
 And the stars whose feeble light
 Give a pale shadow to the night,
 Are up.—

Compare PARAD. L. B. i. 785.

— The moon
 SITS ARBITRESS.—

The

The Scene changes, presenting Ludlow town and the President's castle; then come in country dancers, after them the attendant Spirit, with the Two Brothers, and the Lady.

S O N G.

Sp. Back, Shepherds, back, enough your play,
Till next fun-shine holiday;
Here be without duck or nod 960
Other trippings to be trod

960. *Here be without duck or nod.*] “Here are.” By *duck* or *nod*, we are to understand the affectations of obeisance. So in K. RICHARD iii. A. i. S. iii.

DUCK with French NODS and apish courtesy.

Again, in LEAR, A. ii. S. ii.

Than twenty silly DUCKING observants,
That stretch their duties nicely.—

Compare MIDS. N. DR. A. iii. S. i.

NOD to him, elves, and do him courtesies.

And B. and Fletcher's PILGRIM, A. i. S. ii. vol. v. p. 448.
“Still more DUCKING?” Again, PHILASTER, A. v. S. i. vol. i. 165. “No dainty DUCKERS.” And in TIMON OF ATHENS, “The learned pate DUCKS to the golden fool.” A. iv. S. iii. It is the same word in OTHELLO, A. ii. S. i. Yet without the comic sense.

And let the labouring bark climb hills of seas
Olympus high, and DUCK again as low
As hell's from heaven.—

961. *Other trippings to be trod*

Of lighter toes, &c.] To TRIP on the toe in a dance, seems to have been technical. So in L'ALLEGRO, v. 33.

Come and TRIP it as you go
On the light fantastic toe.

Where see the Note. So Shakespeare, TEMP. A. iii. S. iii,
Before you can say come, and go,
And breathe twice, and say so so,
Each one TRIPPING on his toe,
Will be here with mop and moe.

Compare Jonson, CYNTH. REV. A. ii. S. iv. “Both the
I i z “SWIMME

Of lighter toes, and such court guise
 As Mercury did first devise,
 With the mincing Dryades,
 On the lawns, and on the leas.

965

“SWIMME and the TRIP are mine: every body will affirm it,
 “that hath anie knowledge in dancing.” And Drayton, POLYOLB. S. vi. vol. ii. p. 769.

Those delicates dames so TRIPPINGLY to tread.

In the Vision, in Shakespeare’s HENRY THE EIGHTH, “Six
 “personages enter, solemnly TRIPPING one after another.” A.
 iv. S. ii. In ARCADES, v. 99.

TRIP no more in twilight ranks.

In the MIDSUMMER NIGHT’S DREAM, Oberon orders his faeries to dance after his ditty TRIPPINGLY. A. ii. S. v. But to TRIP seems to have been the proper pace of a FAIRY. As above, v. 118.

TRIP the pert faeries and the dapper elves.

And AT A VACATION EXERCISE, v. 62. The fairy-ladies,
 Came TRIPPING to the room where thou didst lie.

Hence “night-TRIPPING fairy,” in FIRST P. HENR. iv. A. i.
 S. i. And in the MERRY W. OF WINDS. A. v. S. v.

About him, fairies, sing a scornful rhyme,
 And as you TRIP, still pinch him to your time.

In MIDS. N. DR. A. iv. S. i. The fairies sing,

TRIP we after the night’s shade.

In Shakespeare’s VENUS AND ADONIS, edit. Malone, p. 41.
 Or like a fairy TRIP upon the green.

In Drayton’s MUS. ELYS. NYMPH. viii. vol. iv. p. 1509.

The TRIPPING Faery tricks shall play
 The evening of the wedding day.

And in many more instances.

TROD is also technical. As in Jonson’s SAD SHEPHERD A.
 i. S. vi.

——A swain who best could TREAD
 Our country dances.——

See the next Note.

964. *With the mincing Dryades.*] So Drayton, of the Lancashire lassies. POLYOLB. S. xxvii. vol. iii. p. 1183.

——Ye so MINCINGLY that tread,

Again

The second Song presents them to their Father and Mother.

Noble Lord, and Lady bright,
 I have brought you new delight,
 Here behold so goodly grown
 Three fair branches of your own;
 Heav'n hath timely try'd their youth, 970
 Their faith, their patience, and their truth,
 And sent them here through hard assays
 With a crown of deathless praise,
 To triumph in victorious dance
 O'er sensual folly, and intemperance. 975

The dances being ended, The Spirit epiloguizes.

Sp. To the ocean now I fly,
 And those happy climes that lie

Again, *ibid.* p. 1185.

Ye maids the hornpipe then so MINCINGLY that tread.

And, *ibid.* p. 1187.

—As MINCINGLY she traces.

And in his *ECLOGUES*, where the word may hence be understood, vol. vii. p. 1417.

Now shepherds lay their winter-weeds away,

And in neat jackets MINSSEN on the plain.

And Jonson, *CYNTH. REV.* A. iii. S. iv.

—Some MINCING marmoset

Made all of clothes and face.—

And Shakespeare, *MERCH. VEN.* A. iii. S. iv.

—Turn two MINCING steps

Into a manly stride.—

I presume it is the same word, applied to the *sempering* dame, in *K. LEAR*, A. iv. S. iv.

That MINCES virtue, and does shake the head

To hear of pleasure's name.—

976. *To the ocean now I fly, &c.*] Pindar in his second Olympic, and Homer in his fourth *Odyssy*, describe a happy island

Where day never shuts his eye,
Up in the broad fields of the sky :
There I suck the liquid air
All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree :

980

at the extremity of the ocean, or rather earth, where the sun has his abode, the sky is perpetually serene and bright, the west wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dressed anew, from the classical gardens of antiquity, from Spenser's gardens of Adonis "fraught with pleasures manifold," from the same gardens in Marino's *L'ADONE*, Ariosto's garden of Paradise, Tasso's garden of Armida, and Spenser's Bowre of Blisse. The garden of Eden is absolutely Milton's own creation.

979. *Up in the broad fields of the sky.*] It may be doubted whether from Virgil, "*Aeris in campis latis*," *ÆN.* vi. 888. For at first he had written *plain* fields, with another idea. A *level* extent of verdure.

980. *There I suck the liquid air.*] Thus Ubaldo in Fairfax's *TASSO*, a good wisard, who dwells in the centre of the earth, but sometimes emerges, to breathe the purer air of mount Carmel. *C.* xiv. 43.

And there in LIQUID AYRE myself disport.

981. *All amidst the gardens fair
Of Hesperus, and his daughters three*

That sing about the golden tree.] The daughters of Hesperus the brother of Atlas, first mentioned in Milton's manuscript as their father, had gardens or orchards which produced apples of gold. Spenser makes them the daughters of Atlas, *F. Q.* ii. vii. 54. See Ovid. *METAM.* iv. 636. And Apollodor. *BIBL.* L. ii. §. 11. But what ancient fabler celebrates these damsels for their skill in singing? Apollonius Rhodius, an author whom Milton taught to his scholars, *ARGON.* iv. 1396.

— Ἴξον δ' ἱερὸν πῆδον, ᾧ ἐνὶ Λαδῶν
Εἰς ἔτι παρχιδιὸν παγχρύσεια ῥέτο μῆλα,
Χώρῳ ἐν Ἀτλαντος, χθονίος ἔφης· ΑΜΦΙ δὲ ΝΥΜΦΑΙ
Ἑσπεριδῆς ωῶπινον, ΕΦΙΜΕΡΟΝ ΑΙΔΑΟΥΣΑΙ.

— *Per-venere autem sacrum campum, ubi Ladon
Ad hesternum usque diem aurea custodiebat mala,
In regione Atlantis, terrestris serpens : circum autem Nymphæ
Hesperides ministrabant, suaviter canentes,*

And

Along the crisped shades and bowers
 Revels the spruce and jocond Spring, 985
 The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring;
 That there eternal Summer dwells,

And hence Lucan's virgin-choir, over-looked by the commentators, is to be explained, where he speaks of this golden grove, ix. 360.

—Fuit aurea silva,
 Divitiisque graves et fulvo germine rami,
 VIRGINEUSQUE CHORUI, nitidi custodia luci,
 Et nunquam somno damnatus lumina serpens, &c.

Compare v. 392.

But beauty, like the fair HESPERIAN TREE
 Laden with blooming gold, had need the guard
 Of dragon-watch and unincharmed eye.

Milton says in the text, the *golden tree*. Many say that the *apples* of Atlas's garden were of gold: Ovid is the only antient writer that says the *trees* were of gold. METAM. iv. 636.

ARBOREÆ FRONDES AURO radiante nitentes
 EX AURO RAMOS, ex auro poma tegebant.

See Note on PARAD. REG. ii. 357.

984. *Along the crisped shades and bowers.*] I have supposed CRISPED to be *curled*. See IL PENS. v. 50. In the TEMPEST, we have the "CRISP channels" of brooks, A. iv. S. i. Perhaps in the same sense as in PARAD. L. B. iv. 237. "The CRISPED brooks," which are said to run with *mazy error*, v. 239. So in the FIRST PART HENRY iv. A. i. S. iv. The Severn hides "his CRISPED head in the hollow bank." Yet I will not deny, that the surface of water CURLED by the wind may be signified. In TIMON OF ATHENS, "Crisp heaven" may either imply "the CURLED clouds," or *curve, hollow*, &c. A. iv. S. iii. Jonson says of Zephyr in his MASQUES, vol. vi. p. 26.

The rivers run as *smoothed* by his hand,
 Only their heads are CRISPED by his stroke.

In the present instance, the meaning of CRISPED is plainly to be seen by the context.

988. *That there eternal summer dwells.*] So Fletcher FAITHFUL SHEP. A. iv. S. i. p. 163.

On this bower may ever dwell
 Spring and Summer.—

Again,

And west-winds, with musky wing,
About the cedarn alleys fling
Nard and Cassia's balmy smells.

990

Again, *ibid.* p. 134.

—There the month of May

Is EVER DWELLING, all is young and green, &c.

The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonson, edit. 1695. *That* is omitted by Tickell and Fenton, and silently readopted by doctor Newton. I retain the poet's own last correction.

989. *And west-winds, with musky wing*

About the cedarn alleys fling

Nard and Cassia's balmy smells.] So in the approach to

Armida's garden in Fairfax's Tasso. C. xv. 53.

The winds breath'd spikenard, myrrh, and balm around.

Again, C. xviii. 15.

The air that balme and nardus breath'd vnseene.

It should be observed, that Milton often imitates Fairfax's version of Tasso, without any reference to the original. I will give a remarkable instance; PARAD. L. B. v. 285.

—Like Maia's son he stood

And shook his plumes, that heavenly fragrance fill'd
The circuit wide.—

So Fairfax, C. i. 14.

On Lebanon at first his foot he set,

And shook his wings with roarie may-dews wet.

There is not a syllable of the last beautiful image in Tasso, viz. C. i. 14.

Pria sul Libano monte ei si ritenne,

E si librò l'adequate penne.

990. —*Alleys fling, &c.*] In a poem by H. Peacham, the *Period of Mourning*, in *Memorie of Prince Henry, &c.* Lond. 1613. NUPT. HYMN. i. st. 3. Of the vallies.

And every where your odours fling.

So in PAR. L. viii. 517. "FLUNG rose, FLUNG ODOURS."

991. *Nard and Cassia's balmy smells.*] Compare PARAD. L. B. v. 292.

—Through groves of myrrh,

And flowering odors, cassia, nard, and balm,

A wilderness of sweets.—

Iris

Iris there with humid bow
 Waters the odorous banks, that blow
 Flowers of more mingled hue
 Than her purfled scarf can shew,

995

992. *Iris there with humid bow
 Waters the odorous banks, that blow
 Flowers of more mingled hue
 Than her purfled scarf can shew.*] Drayton, *MUSES*
ELYS. NYMPH. ii. vol. iv. p. 1459.
 Their necks more various colours show
 Than be mixed in the bow.

933. — *The odorous banks, that blow
 Flowers of more mingled hue, &c.*] Blow is here actively
 used, as in B. and Fletcher's *LOVER'S PROGRESS*, A. ii. S. i.
 vol. v. p. 380.

The wind that BLOWS the april-flowers not softer.
 That is, "Makes the flowers blow." So in Jonson's *Mask at*
Highgate, 1604. WORRS, ut *supr.* p. 882. edit. 1616.

For these, Favonius here shall blow
 New flowers, which you shall see to grow.

In ANTONY AND CLEOPATRA, an active sense is given to
 GLOW. A. ii. S. ii:

— Whose wind did seem
 To GLOW the delicate cheeks that they did cool.

995. *Than her purfled scarf can shew.*] A scarf is properly a
 slight ornamental garment, of a thin airy texture. Shakespeare
 says, *MERCH. VEN. A. ii. S. vi.*

How like a younker, or a prodigal,
 The SKARFED bark puts from her native bay.

Browne mentions the purfled and flowery scarfe of the river Walla,
BRIT. PAST. B. i. S. iii. p. 75.

And from her scarfe vnto the grasse shooke downe
 The smelling flowres that should her riuier crowne;
 The scarfe in shaking it she brushed oft,
 Whereon were flowres so fresh and liuely wrought, &c.

The most elegant description in Apuleius, is of a lady dressed in
 this sort of vestment. "Qualis fuit Venus, cum fuit virgo; nudo
 "et intacto corpore perfectam formositatem professâ, nisi quod
 "TENUI PALLIO BOMBYCINO inumbrabat spectabilem pubem.
 "Quam quidem Laciniam curiosulus ventus, satis amanter, nunc
 "lasciviens reffabat, ut, dimota, pateret flos ætatulæ; nunc
 "luxuriâs aspirabat, ut adhærens pressule, membrorum volup-
 Vol. I. K k "tatem

And drenches with Elyfian dew
 (Lift mortals, if your ears be true)
 Beds of hyacinth and roses,
 Where young Adonis oft repofes,
 Waxing well of his deep wound
 In flumber foft, and on the ground
 Sadly fits th' Affyrian queen;
 But far above in fpangled fheen

1060

“tatem graphice laciniaret.” ASIN. AUR. L. i. p. 209. a. edit.
 Beroald. Drummond has “scarfe of cloude.” SONNETS, Sig-
 nat. F.

996. *And drenches with Elyfian dew, &c.*] As in PARAD. L.
 B. xi. 367. The Angel fays to Adam,

—Let Eve, for I have DRENCH'D her eyes,
 Here fleep below.—

That is, with the *dews* of fleep, not with tears. Again, by DRENCH,
 where it may be conftrued equivocally, underftand a *foaking*, not a
draught, B. ii. 73.

—If the fleepy DRENCH
 Of that forgetful lake benumn not ftill.

In the fame fenfe, SONN. xxi. 5.

To day deep thoughts refolve with me to DRENCH
 In mirth.—

And in MACBETH, A. i. S. vii.

—When in fwinifh fleep
 Their DRENCHED natures lie as in a death.

997. —*If your ears be true.*] Intimating that this SONG, which
 follows, of Adonis, and Cupid and Psyche, is not for the profane,
 but only for *well purged ears*. See Upton's SPENSER, Notes on
 B. iii. C. vi. H.

See Note on ARCAD. v. 72. So the Enchanter, above, has
 “neither EAR nor *soul* to apprehend” fublime myfteries. His EAR
 no lefs than his *soul*, was impure, unpurged, and unprepared.

998. *Beds of hyacinth and roses,*

Where young Adonis oft repofes.] Drayton, MUS. ELYS.
 NYMPH. iv. vol. iv. p. 1481.

O I could wifh this place was ftrew'd with roses,
 Whereon my Cloris her fweet felfe repofes.

1001. See Spenser's ASTROPHEL, ft. 48.

1003. *But far above in fpangled fheen.*] SHEEN is ufed above

as

Celestial Cupid her fam'd son advanc'd,
 Holds his dear Psyche sweet intranc'd, 1005
 After her wand'ring labours long,
 Till free consent the Gods among
 Make her his eternal bride,
 And from her fair unspotted side
 Two blisful twins are to be born, 1010
 Youth and Joy; so Jove hath sworn.
 But now my task is smoothly done,
 I can fly, or I can run

as a substantive, v. 895. "The azurn SHEEN of turkis blue."
 But see OBSERVAT. on Spenser's F. Q. ii. 181.

1010. *Two blisful twins are to be born,*

Youth and Joy; so Jove hath sworn.] Undoubtedly Milton's allusion at large, is here to Spenser's allegorical garden of Adonis, F. Q. iii. vi. 46. seq. But at the same time, his mythology has a reference to Spenser's HYMNE OF LOVE, where LOVE is feigned to dwell "in a paradise of all delight," with Hebe, or Youth, and the rest of the darlings of Venus, who sport with his daughter Pleasure. For the fable and allegory of Cupid and Psyche, see Fulgentius, iii. 6. And Apuleius for Psyche's *wandering labours long*.

1012. *But now my task is smoothly done,*

I can fly, or I can run, &c.] So Shakespeare's Prospero in the Epilogue to the TEMPEST.

Now my charmes are all o'erthrown, &c.

And thus the Satyre in Fletcher's FAITHFUL SHEPHERDESS, who bears the character of our attendant spirit, when his office or commission is finished, displays his power and activity, promising any further services. S. ult. p. 195. The reader shall compare Milton's chaste dignity on this occasion, with Fletcher's licentious indulgence of a warmer fancy.

What new service now is meetest
 For the Satyre? Shall I stray
 In the middle air, and stay
 The sailing rack, or nimbly take
 Hold by the moon, and gently make
 Suit to the pale queen of the night
 For a beam to give thee light?
 Shall I dive into the sea
 And bring thee coral, making way

I i 2

T'through

Quickly to the green earth's end,
Where the bow'd welkin slow doth bend,

1015

Through the rising waves, that fall
In snowy fleeces? Dearest, shall
I catch thee wanton fauns, or flies
Whose woven wings the summer dyes
Of many colours? Get thee fruit,
Or steal from heaven old Orpheus' lute?
All these I'll venture for, and more,
To do her service all these woods adore.
Cl. No other service, Satyre, but thy watch
About these THICKETS, lest HARMLESS people catch
MISCHIEF, or sad MISCHANCE.

Sat. Holy virgin, I will dance
Round about these woods, as quick
As the breaking light, and prick
Down the lawns and down the vales,
Faster than the windmill failes,
So I take my leave, &c.

And at his assumption of this office, he had before said, A. i. S. i.
p. 107.

I must go, and I must run,
Swifter than the fiery sun.

Again, p. 162.

Brightest, if there be remaining
Any service, without feigning
I will do it: were I set
To catch the nimble wind, or get
Shadows gliding o'er the green;
Or to steal from the great queen
Of the faeries all her beauty, &c.

One is surpris'd, that Fletcher in the FAITHFUL SHEPHERDESS should have borrowed no conceits from the AMINTA and PASTOR FIDO, now the fashionable and only models of pastoral comedy. But Fletcher's genius kept him at home.

1015. *Where the bow'd welkin slow doth bend.*] A curve which bends or descends *slowly*, from its great sweep. BENDING has the same sense, of Dover cliff, in K. LEAR, A. iv. S. i.

There is a cliff, whose high and BENDING head
Looks fearfully on the confined deep.

And in the FAITHFUL SHEPHERDESS, "BENDING plain."
p. 105. Jonson has "BENDING vale," vii. 39.

And

And from thence can soar as soon
 To the corners of the moon,
 Mortals, that would follow me,
 Love Virtue, she alone is free,
 She can teach ye how to clime
 Higher than the sphery chime:
 Or, if Virtue feeble were,
 Heav'n itself would stoop to her.*

1020

1016. *And from thence can soar as soon
 To the corners of the moon.*] Oberon says of the swiftness
 of his fairies, MIDS. N. DR. A. iv. S. i.

We the globe can compass soon
 Swifter than the wandering moon.

And Drayton, NYMPHID. vol. ii. p. 552.

Whence lies a way up to the moon,
 And thence the faery can as soon, &c.

Compare MACBETH, A. iii. S. v.

Upon the CORNER of the MOON
 There hangs a vaporous drop profound.

And B. and Fletcher, SEA VOYAGE, A. i. S. i. vol. ix. p. 81.

I saw a dolphin hang i' th' moon,
 Shot from a wave.—

And Puck's Fairy, in MIDS. N. DR. A. ii. S. i.

I do wander every where
 Swifter than the moon's sphere.

We plainly discern Milton's track of reading.

1021. *Higher than the sphery chime.*] *Chime*, Ital. *Cima*. Yet
 he uses *chime* in the common sense, ODE NATIV. v. 128. He may
 do so here, but then the expression is licentious, I suppose for the
 sake of the rhyme. H.

See Note on PAR. REG. ii. 263. SPHERY occurs in MIDS.
 N. DR. A. ii. S. vii. "Hermia's SPHERY eyne."

* If this Mask had been revised by Milton, when his ear and
 judgement were perfectly formed, it had been the most exqui-
 site of all his poems. As it is, there are some puerilities in it, and
 many inaccuracies of expression and versification. The two editions
 of his POEMS, are of 1645 and 1673. In 1645, he was, as he
 would think, *better* employed. In 1673, he would condemn himself
 for

for having written such a thing as a *Mask*, especially to a great lord, and a sort of vice-roy. H.

We must not read *Comus* with an eye to the stage, or with the expectation of dramatic propriety. Under this restriction, the absurdity of the Spirit speaking to an audience in a solitary forest at midnight, and the want of reciprocation in the dialogue, are overlooked. *Comus* is a suite of Speeches, not interesting by discrimination of character; not conveying a variety of incidents, nor gradually exciting curiosity: but perpetually attracting attention by sublime sentiment, by fanciful imagery of the richest vein, by an exuberance of picturesque description, poetical allusion, and ornamental expression. While it widely departs from the grotesque anomalies of the *Mask* now in fashion, it does not nearly approach to the natural constitution of a regular play. There is a chastity in the application and conduct of the machinery: and *Sabrina* is introduced with much address, after the Brothers had imprudently suffered the enchantment of *Comus* to take effect. This is the first time the old English *Mask* was in some degree reduced to the principles and form of rational composition; yet still it could not but retain some of its arbitrary peculiarities. The poet had here properly no more to do with the Pathos of tragedy, than the Character of comedy: nor do I know that he was confined to the usual modes of theatrical interlocution. A great critic observes, that the dispute between the Lady and *Comus* is the most animated and affecting scene of the piece. Perhaps some other scenes, either consisting only of a soliloquy, or of three or four speeches only, have afforded more true pleasure. The same critic thinks, that in all the moral dialogue, although the language is poetical, and the sentiments generous, something is still wanting to *allure attention*. But surely, in such passages, sentiments so generous, and language so poetical, are sufficient to rouse all our feelings. For this reason I cannot admit his position, that *Comus* is a drama *tediously instructive*. And if, as he says, to these ethical discussions the auditor listens, as to a lecture, without passion, without anxiety, yet he listens with elevation and delight. The action is said to be improbable: because the Brothers, when their sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries, too far to find their way back, and leave a helpless lady to all the sadness and danger of solitude. But here is no desertion, or neglect of the lady. The Brothers leave their sister under a spreading pine in the forest, fainting for refreshment: they go to procure berries or some other fruit for her immediate relief, and, with great probability, lose their way in going or returning. To say nothing of the poet's art, in making this very natural and simple accident to be productive of the distress, which forms the future business and complication of the fable. It is certainly a fault, that the Brothers, although with some indications of anxiety, should enter with so much tranquillity, when their sister is lost, and at leisure pronounce philosophical

fophical panegyrics on the mysteries of virginity. But we must not too scrupulously attend to the exigencies of situation, nor suffer ourselves to suppose that we are reading a play, which Milton did not mean to write. These splendid insertions will please, independently of the story, from which however they result; and their elegance and sublimity will overbalance their want of place. In a Greek tragedy, such sentimental harangues, arising from the subject, would have been given to a chorus.

On the whole, whether COMUS, be or be not, deficient as a drama, whether it is considered as an Epic drama, a series of lines, a Mask, or a poem, I am of opinion, that our author is here only inferiour to his own PARADISE LOST.

O D E S.

ON THE MORNING OF CHRIST'S NATIVITY.*

I.

THIS is the month, and this the happy morn,
Wherein the Son of heav'n's eternal king,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring;

* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

Paciferum canimus cœlesti semine regem,
Fausaque sacratis sæcula pacta libris;
Vagitantque Dei, et stabulantem paupere tecto
Qui suprema suo cum patre regna colit.
Stelliparumque polum, modulantesque æthere turmas.

The concluding pentameter of the paragraph points out the best part of the Ode.

Et subito elisos ad sua fana deos.

See

For so the holy sages once did sing,
 That he our deadly forfeit should release,
 And with his Father work us a perpetual peace. 5

II.

That glorious form, that light unsufferable,
 And that far-beaming blaze of majesty,
 Wherewith he wont at heav'n's high council-table
 To sit the midst of Trinal Unity, 11
 He laid aside ; and here with us to be,
 Forfook the courts of everlasting day,
 And chose with us a darksome house of mortal clay.

See ft. xix.—xxvi.

The Oracles are dumb,
 No voice or hideous hum, &c. &c.

The rest of the Ode chiefly consists of a string of affected conceits, which his early youth, and the fashion of the times, can only excuse. But there is a dignity and simplicity in these lines, worthy the maturest years, and the best times. ft. iv.

No war, or battel's sound
 Was heard the world around,
 The idle spear and shield were high up hung ;
 The hooked chariot stood
 Unstain'd with human blood,
 The trumpet spake not to the armed throng :
 And kings sat still with awful eye
 As if they surely knew their sovran Lord was nigh.

Nor is the poetry of the stanza immediately following, an expression or two excepted, unworthy of Milton.

But peaceful was the night,
 Wherein the prince of light
 His reign of peace upon the earth began ;
 The wind, with wonder whist,
 Smoothly the waters kist,
 Whisp'ring new joys to the mild ocean,
 Who now had quite forgot to rave,
 While birds of calm sit brooding on the charmed wave.

But I must avoid general anticipation, and come to particulars.

5. —*Sages.*—] The prophets, of the Old Testament.

VOL. I.

L 1

III. Say,

III.

Say, heav'nly Muse, shall not thy sacred vein 15
 Afford a present to the Infant God?
 Hast thou no verse, no hymn, or solemn strain,
 To welcome him to this his new abode;
 Now while the heav'n by the sun's team untrod,
 Hath took no print of the approaching light, 20
 And all the spangled host keep watch in squadrons
 bright?

IV.

See how from far upon the eastern road
 The star-led wisards haste with odours sweet:
 O run, prevent them with thy humble ode,
 And lay it lowly at his blessed feet; 25
 Have thou the honour first thy Lord to greet,
 And join thy voice unto the Angel quire,
 From out his secret altar touch'd with hallow'd fire.

THE HYMN.

I.

IT was the winter wild,
 While the heav'n-born child 30
 All meanly wrapt in the rude manger lies;
 Nature in awe to him
 Had doft her gaudy trim,

23. *The star-led wisards haste with odours sweet.*] Wise-men. So Spenser calls the antient philosophers, the "antique wisards." F. Q. iv. xii. 2. And he says that Lucifera's kingdom was upheld by the policy,

And strong advizement of six WISARDS old.

That is, six wise counsellors. Ibid. i. iv. 12. 18. Proteus is styled the "Carpathian WISARD," COMUS, v. 872. See also what is said of the river Dee, in LYCIDAS, v. 55.

24. —*Prevent them.*—] "Come thither, before them."

32. *Nature*

With her great Master so to sympathize :
 It was no season then for her
 To wanton with the sun, her lusty paramour. 35

II.

Only with speeches fair
 She wooes the gentle air
 To hide her guilty front with innocent snow ;
 And on her naked shame, 40
 Pollute with sinful blame,
 The faintly veil of maiden white to throw ;
 Confounded that her Maker's eyes
 Should look so near upon her foul deformities.

III.

But he her fears to cease, 45
 Sent down the meek-ey'd Peace ;
 She crown'd with olive green, came softly sliding
 Down through the turning sphere,
 His ready harbinger,
 With turtle wing the amorous clouds dividing ; 50
 And waving wide her myrtle wand,
 She strikes an universal peace through sea and land.

32. *Nature in awe to him, &c.*] The author of the *ESSAY ON THE GENIUS AND WRITINGS OF POPE* has observed, that here is an imitation of Petrarch's third Sonnet.

Era l' giorno, ch'al sol si scoloraro
 Per la pïeta del suo fattore i. rai ;
 Quand' i fui preso, &c.—

52. *She strikes an universal peace through sea and land.*] Doctor Newton perhaps too nicely remarks, that for *PEACE to strike a peace* is an inaccuracy. Yet he allows that *fœdus ferire* is classical. But Roman phraseology is here quite out of the question. It is not a league, or agreement of peace between two parties, that is intended. A quick and universal diffusion is the idea. It was done as with a stroke.

IV.

No war, or battel's found
Was heard the world around:

The idle spear and shield were high up hung,
The hooked chariot stood
Unstain'd with hostile blood,

The trumpet spake not to the armed throng;
And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.

V.

But peaceful was the night, 61
Wherein the Prince of light

His reign of peace upon the world began:
The winds with wonder whist
Smoothly the waters kist, 65

Whisp'ring new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

VI.

The stars with deep amaze
Stand fix'd in stedfast gaze, 70
Bending one way their precious influence,

55. *The idle spear and shield were high up hung.*] So Propertius, ii. xxv. 8.

Et vetus in templo bellica parma vacat.

But chivalry and Gothic manners were here in Milton's mind.

64. *The winds, &c.*] Ovid. METAM. II. 745.

Perque dies placidos hyberno tempore septem

INCUBAT Halcyone pendentibus æquore NIDIS:

Tum via tuta maris; ventos custodit et arcet

Æolus egressu, &c.—

Ibid. — *Whist*] Silenced. In Stanyhurst's Virgil, *Intentique ora tenebant*, is translated, *They WHISTED all*. B. ii. i.

And

And will not take their flight,
 For all the morning light,
 Or Lucifer that often warn'd them thence ;
 But in their glimmering orbs did glow, 75
 Until their Lord himself bespake, and bid them go.

VII.

And though the shady gloom
 Had given day her room,
 The sun himself withheld his wonted speed,
 And hid his head for shame, 80
 As his inferiour flame
 The new inlighten'd world no more should need ;
 He saw a greater sun appear
 Than his bright throne, or burning axletree could
 bear.

VIII.

The shepherds on the lawn 85
 Or e'er the point of dawn,
 Sat simply chatting in a rustic row ;
 Full little thought they then,
 That the mighty Pan
 Was kindly come to live with them below ;

77. *And though the shady gloom, &c.*] Mr. Bowle saw with me, that this stanza is a copy of one in Spenſer's APRILL.

I ſaw Phoebus thruſt out his golden hed
 Vpon her to gaze :
 But when he ſaw, how broad her beames did ſpred,
 It did him amaze.
 He bluſht to ſee another ſun belowe :
 Ne durſt againe his fierie face outſhowe, &c.
 So alſo G. Fletcher on a ſimilar ſubjeſt, in his CHRIST'S VICTORIE, p. i. ſt. 78.

—Heaven awakened all his eyes
 To ſee ANOTHER SUNNE at midnight riſe.

And

Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

IX.

When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook, 95
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took :

And afterwards, he adds " the curfed oracles were stricken
" dumb."

89. *That the mighty Pan,
Was kindly come to live with them below.*] That is, with
the shepherds on the lawn. So in SPENSER'S MAY, which MILTON
imitates in LYCIDAS.

I muse what account both these will make ;
The one for the hire which he doth take,
And th' other for learning his lord's taske,
When great PAN account of Shepheards shall aske,

Again,

For PAN himself was their inheritancé.

Again, in JULY.

The brethren twelve that kept yfere
The flocks of MIGHTY PAN.

And in SEPTEMBER.

Marry that great PAN bought with great borrowe
To quite it from the black bowre of sorrowe.

We should recollect, that Christ is styled a shepherd in the sacred
writings. Mr. Bowle observes, that Dante calls him Jupiter,
PURGAT. C. vi. v. 118.

—O sommo GIOVE,

Che fosti'n terra per nos crucifisso.

And that this passage is literally adopted by Pulci, MORGANT.
MAGG. C. ii. v. 2.

96. Rather, *divinely-warbling.*] But see Note on COMUS,
v. 854.

98. *As all their souls in blissful rapture took.*] So in PARAD.
L. B. ii. 554. Of the music of the milder angels.

——Took

The air such pleasure loath to lose, 99
 With thousand echos still prolongs each heavenly
 close.

X.

Nature that heard such sound,
 Beneath the hollow round

Of Cynthia's seat, the aery region thrilling,
 Now was almost won
 To think her part was done, 105
 And that her reign had here its last fulfilling;
 She knew such harmony alone
 Could hold all heav'n and earth in happier union.

——Took with RAVISHMENT
 The thronging audience.——

I observe by the way, that RAVISHMENT is a favourite word
 with Milton. So again in PARAD. L. B. v. 46.

——With RAVISHMENT
 Attracted by thy beauty still to gaze.

Again, B. ix. 541.

——Thy celestial beauty adore
 With RAVISHMENT beheld.——

And in COMUS, v. 245.

Breathe such divine enchanting RAVISHMENT.

Again in TETRACHORDON, "A kind of RAVISHMENT and
 "erring fondness in the entertainment of wedded leisures." PR.
 W. i. 222.

Spenser has this word in ASTROPHEL, ft. vii.

That all mens hearts with secret RAVISHMENT
 He stole away.——

Compare PARAD. L, ix. 461.

——With RAPINE sweet bereav'd
 His fierceness of the fierce intent is brought.

100. ——Prolongs each heavenly close.] See Note on COMUS,
 v. 548.

XI.

At last furrounds their fight
 A globe of circular light, 110
 That with long beams the shamefac'd night ar-
 ray'd,
 The helmed Cherubim,
 And sworded Seraphim,
 Are seen in glittering ranks with wings display'd,
 Harping in loud and solemn quire, 115
 With unexpressive notes to Heaven's new-born Heir.

XII.

Such music (as 'tis said)
 Before was never made,
 But when of old the sons of morning sung,
 While the Creator great 120
 His constellations set,
 And the well-balanc'd world on hinges hung;
 And cast the dark foundations deep,
 And bid the weltring waves their oozy channel keep.

XIII.

Ring out, ye crystal spheres, 125
 Once bless our human ears,

112. —*Helmed*.—PARAD. L. vi. 846.

—O'er helms and HELMED heads he rode.

Drayton has "helmed head." POLYOLB. S. viii. vol. ii. p. 800.

116. *With unexpressive notes to heaven's new-born heir.*] So in LYCIDAS, v. 176.

And hears the UNEXPRESSIVE nuptial song.

The word, which is the object of this Note, was perhaps coined by Shakespeare, AS YOU LIKE IT, A. iii. S. ii.

The fair, the chaste, and UNEXPRESSIVE She.

117. *Such music as 'tis said.*] See this music described, PARAD. L. B. vii. 558. seq.

If ye have pow'r to touch our senses so ;
 And let your silver chime
 Move in melodious time, 129
 And let the base of heav'n's deep organ blow ;
 And with your ninefold harmony
 Make up full consort to th' angelic symphony.

XIV.

For if such holy song
 Inwrap our fancy long,
 Time will run back, and fetch the age of gold ;
 And speckled Vanity 136
 Will sicken soon and die,
 And leprous Sin will melt from earthly mold ;
 And Hell itself will pass away, 139
 And leave her dolorous mansions to the peering day.

130. *And let the base of heav'n's deep organ blow.*] Here is another idea caught by Milton from Saint Paul's cathedral while he was a school-boy. Milton was not yet a puritan. Afterwards, he and his friends the fanatics would not have allowed of so papistical an establishment as an Organ and Choir, even in Heaven.

131. *And with your ninefold harmony.*] See ARCADES, v. 63. Where the Sirens are supposed to "sit upon the NINE-ENFOLDED spheres."

136. *And speckled Vanity
 Will sicken soon and die.*] Plainly taken from the *maculorum nefas* of Horace. OD. v. 4. 23. Dr. J. WARTON.

VANITY dressed in a variety of gaudy colours. Unless he means spots, the marks of disease and corruption, and the symptoms of approaching death.

139. *And hell itself will pass away,
 And leave her dolorous mansions to the peering day.*] The image is in Virgil, *ÆN.* viii. 245.

—Regna recludat
 Pallida, diis invisa ; superque immane barathrum
 Cernatur, trepidentque immisso lumine Manes.

PEERING, that is, *overlooking* or *prying*, is frequent in Spenser and Shakespeare. I will give one instance from the latter. *CORIOLAN.* A. ii. S. iii.

XV.

Yea Truth and Justice then
Will down return to men,

Orb'd in a rainbow ; and like glories wearing
Mercy will sit between,

Thron'd in celestial sheen, 145

With radiant feet the tissued clouds down steering :
And heav'n, as at some festival,
Will open wide the gates of her high palace hall.

XVI.

But wisest Fate says no,
This must not yet be so,

150

The babe yet lies in smiling infancy,
That on the bitter cross
Must redeem our loss ;

So both himself and us to glorify :
Yet first to those ychain'd in sleep, 155
The wakeful trump of doom must thunder through
the deep ;

And mountainous Error be too deeply pil'd
For Truth to over-PEER. —

143. *Orb'd in a rainbow ; and like glories wearing
Mercy will sit between.*] Here is an emendation of Mil-
ton's riper genius. The passage is thus printed in the first edi-
tion, 1645.

* Th' enamel'd arras of the rainbow wearing ;
And Mercy set between, &c.

The rich and variegated colours of tapestry were now familiar to
the eye. The present reading appeared first, in the second edition,
1673. See Note on COMUS, v. 83.

156. *The wakeful trump of doom must thunder through the deep.*]
A line of great energy, elegant and sublime.

XVII. With

XVII.

With such a horrid clang
 As on mount Sinai rang,
 While the red fire, and smouldring clouds out brake:
 The aged earth aghast, 160
 With terrour of that blast,
 Shall from the surface to the center shake;
 When at the world's last session,
 The dreadful Judge in middle air shall spread his
 throne.

XVIII.

And then at last our bliss 165
 Full and perfect is,
 But now begins; for from this happy day
 Th' old Dragon under ground
 In straiter limits bound,
 Not half so far casts his usurped sway, 170
 And wroth to see his kingdom fail,
 Swindges the scaly horror of his folded tail.

157. *With such a horrid clang.*] CLANG is clangour. So of a multitude of birds, PARAD. L. B. vii. 422.

—Soaring the air sublime

With CLANG despis'd the ground. —

But see Steevens's Note, TAM. SHR. vol. iii. Johnf. Steev. SHAKESPEARE, p. 435.

159. —*Smouldring clouds out brake.*] Add to Doctor Newton's instances, F. Q. i. vii. 13.

Through SMOULDRY cloud of dusky stinking smoke.]

Again, iii. xi. 21.

A flaming fire ymixt with SMOULDRY smoke

And stinking sulphure. —

SMOULDRING, or SMOULDRY, *hot, sweltring*. Perhaps from the Anglo-Saxon Smolt, *hot weather*.

172. *Swindges the scaly horror of his folded tail.*] This strong
 M m 2 image

XIX.

The oracles are dumb,
 No voice or hideous hum
 Runs through the arched roof in words deceiving.
 Apollo from his shrine 176
 Can no more divine,
 With hollow shriek the steep of Delphos leaving.
 No nightly trance, or breathed spell
 Inspires the pale-ey'd priest from the prophetic cell.

XX.

The lonely mountains o'er, 181
 And the resounding shore,

image is copied from the descriptions of serpents and dragons in the old Romances and Ariosto. There is a fine picture by Guido, representing Michael the Arch-Angel, treading on Satan, who has such a tail as is here described. Dr. J. WARTON.

The old serpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandishing the horrid folds of his scaly tail. Compare Sylvester's *DU BARTAS*, (p. 205, 4to.) W. i. D. vi. Of a Lion beating his sides with his tail.

Then often SWINDGING with his sinewie traine, &c.

180. *Inspires the pale-ey'd priest.*] Milton was impressed with reading Euripides's tragedy of *ION*, which suggested these ideas.

181. *The lonely mountains o'er,
 And the resounding shore,*

A voice of weeping heard and loud lament.] Although Milton was well acquainted with all the Greek writers in their original languages, and might have seen the ground-work of this tradition of a voice proclaiming the death of the great Pan, and cessation of Oracles, in Plutarch on the *DEFECT OF ORACLES*, and the fifth book of Eusebius's *PRÆPARATIO EVANGELICA*, yet it is most probable, that the whole allusion was suggested to his imagination by a Note of the old commentator on Spenser's *Pastorals* in *MAY*, who copied Lavaterus's treatise *DE LEMURIBUS*, newly translated into English. "About the time that
 " our Lord suffered his most bitter Passion, certaine persons sayl-
 " ing

A voice of weeping heard and loud lament ;
 From haunted spring and dale
 Edg'd with poplar pale, 185
 The parting Genius is with sighing sent ;
 With flow'r-inwoven tresses torn

" ing from Italie to Cyprus, and passing by certaine isles called
 " Paxa, heard a voyce calling aloud Thamuz, Thamuz, the py-
 " lot of the ship ; who giuing eare to the cry, was bidden when
 " he came to Palodas to tell, that the great god Pan was dead :
 " which he doubting to doe, yet for that when he came to Palo-
 " das, there was such a calme of wind, that the ship stood still
 " in the sea vnmoored, he was forced to cry aloud, that Pan was
 " dead : Wherewithall, there was heard such piteous outcries and
 " dreadful shrieking, as hath not been the like. By which Pan,
 " though of some be vnderstood the great Sathanas, whose king-
 " dom was at that time by Christ conquered, and the gates of
 " hell broken vp, for at that time all Oracles surceased, and en-
 " charnted spirits that were wont to delude the people thence-
 " forth held their peace, &c." So also Hakewill, in his APO-
 " LOGIE, Lib. iii. §. 2. p. 208. edit. 1630. But this is a second
 edition. And Sandys has much the same story ; who adds, that
 on the report of Thamuz, " was heard a great LAMENTATION,
 " accompanied with many groans and skreeches." At which time
 also, he says, the ORACLES of Apollo became silent. TRAVELS.
 p. 11. edit. 1627. Compare PARAD. REG. B. i. 456. If we
 connect these three lines with the general subject of the last stanza,
 undoubtedly Milton, in the *voice of weeping and loud lament*, re-
 ferred to this story, from whatsoever source it was drawn. But
 if, without such a retrospect, they belong only to the context and
 purport of their own stanza, he implies the lamentations of the
 Nymphs and wood-gods at their leaving their haunts.

Doctor Newton observes, that this allusion to the notion of the
 cessation of Oracles at the coming Christ, was allowable enough
 in a young poet. Surely, nothing could have been more allow-
 able in an old poet. And how poetically is it extended to the
 pagan divinities, and the oriental idolatries ?

183. *A voice of weeping heard and loud lament.*] This is scrip-
 tural, MATT. ii. 18. " In Rama was there a VOICE HEARD,
 " LAMENTATION, and WEeping, and great mourning, &c."

187. *With flow'r-inwoven tresses torn.*] See Note on INTER-
 uove in PARAD. REG. ii. 263. INWOVE is not also uncommon
 in Milton. PARAD. L. B. iii. 352.

Their crowns INWOVE with amaranth and gold.

And

The Nymphs in twilight shade of tangled thickets
mourn.

XXI.

In consecrated earth,
And on the holy hearth, 190
The Lars, and Lemures moan with midnight
plaint;
In urns, and altars round,
A drear and dying sound
Affrights the Flamens at their service quaint;
And the chill marble seems to sweat, 195
While each peculiar Pow'r forgoes his wonted feat.

XXII.

Peor and Baälim
Forfake their temples dim,
With that twice-batter'd God of Palestine;
And mooned Ashtaroth, 200
Heav'n's queen and mother both,
Now sits not girt with tapers holy shine;

And B. iv. 693.

——The roof
Of thickest covert was INWOVEN shade
Laurel and myrtle.——

Spenser gives the first instance that I can at present recollect.

202. SHINE is a substantive in Harrington's ARIOSTO, C.
xxxvii. 15.

——The SHINE of armour bright.

And in Jonson's PANEGRYRE, 1603. WORKS, edit. 1616. p. 868.
When like an April-Iris flew her SHINE
About the streets.——

And Drummond, Sonnets, Signat. B. edit. ut supr. 1616.

Faire moone, who with thy cold and siluer SHINE.

And in other places. But see OBSERVAT. on Spenser's F. Q. ii.
181.

205. And

The Lybic Hammon shrinks his horn,
In vain the Tyrian maids their wounded Thammuz
mourn.

XXIII.

And fullen Moloch fled, 205
Hath left in shadows dread

His burning idol all of blackest hue ;
In vain with cymbals ring
They call the grisly king,

205. *And fullen Moloch fled,
Hath left in shadows dread
His burning idol all of blackest hue ;
In vain with cymbals ring
They call the grisly king,*

In dismal dance about the furnace blue.] A book, popular in Milton's time, thus describes the dreadful sacrifices of the worship of the idol Moloch. "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch; an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, seared to death with his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Sandys's TRAVELS, p. 186. edit. 1615. fol. This imagery, but with less effect, was afterwards transferred into the PARAD. L. B. i. 392.

First Moloch, horrid king, besmear'd with blood
Of human sacrifice, and parent's tears ;
Though, for the noise of drums and timbrels loud,
Their children's cries unheard that pass'd through fire
To his grim idol.—

These dreadful circumstances, of themselves sufficiently striking to the imagination, are here only related: in our Ode, they are endued with life and action, they are put in motion before our eyes, and made subservient to a new purpose of the poet by the superinduction of a poetical fiction, to which they give occasion. "The fullen spirit is fled of a sudden, and has left his black burning image in darkness and solitude. The priests, dancing in horrid gesticulations about the blue furnace from which his idol was fed with fire, in vain attempt to call back their grisly king with the din of cymbals, with which they once used to overwhelm the
" shrieks

In dismal dance about the furnace blue: 210
 The brutish Gods of Nile as fast,
 Isis and Orus, and the dog Anubis haste.

XXIV.

Nor is Osiris seen
 In Memphian grove or green,
 Trampling the unshower'd grass with lowings loud:
 Nor can he be at rest 216
 Within his sacred chest,
 Nought but profoundest hell can be his shroud;
 In vain with timbrel'd anthems dark
 The sable-stoled forcerers bear his worshipt ark. 220

XXV.

He feels from Juda's land
 The dreaded Infant's hand,
 The rays of Bethlehem blind his dusky eyn;
 Nor all the Gods beside,
 Longer dare abide, 225

" shrieks of the sacrificed infants." A new use is made of the cymbals of the disappointed priests. He does not say, " Moloch's idol *was* removed, to which infants *were* sacrificed; *while* their cries *were* suppressed by the sound of cymbals." In Burnet's treatise *DE STATU MORTUORUM ET RESURGENTUM*, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in describing the Syrian superstitions, selects such as were most susceptible of poetical enlargement; and which, from the wildness of their ceremonies, were most interesting to the fancy.

210. *In dismal dance about the furnace blue.*] So in *MACBETH*, as Mr. Steevens has observed to me.

And round about the cauldron sing.

215. Tibullus of the Nile,

Te propter nullos tellus tua supplicat IMBRES,
 Arida nec PLUVIO supplicat herba Jovi.

218. See Note on *COM. V.* 147.

Not

Not Typhon huge ending in snaky twine :
 Our babe, to show his Godhead true,
 Can in his swadling bands controll the damned crew.

XXVI.

So when the sun in bed,
 Curtain'd with cloudy red, 230
 Pillows his chin upon an orient wave,
 The flocking shadows pale
 Troop to th' infernal jail,
 Each fetter'd ghost slips to his several grave ;
 And the yellow-skirted Fayes 235
 Fly after the night-steeds, leaving their moon-lov'd
 maze.

XXVII.

But see the Virgin blest
 Hath laid her Babe to rest,
 Time is our tedious song should here have ending :

229. See Note on PAR. REG. iv. 426.

231. *Pillows his chin upon an orient wave.*] The words *pillows* and *chin*, throw an air of burlesque and familiarity over a comparison most exquisitely conceived and adapted.

232. *The flocking shadows pale*

Troop to th' infernal jail,

Each fetter'd ghost slips to his several grave.] Mr. Bowle here directs us to the MIDSUMMER NIGHT'S DR. A. iii. S. ult.

And yonder shines Aurora's harbinger ;

At whose approach, ghosts wandering here and there,

TROOP home to churchyards : damned spirits all

That in cross-ways and floods have burial,

Already in their wormy beds are gone.

235. *And the yellow-skirted Fayes*

Fly after the night steeds, leaving their moon-lov'd maze.] It is a very poetical mode of expressing the departure of the fairies at the approach of morning, to say that they " fly after the steeds of Night."

Heav'n's youngest teemed star 240
 Hath fix'd her polish'd car,
 Her sleeping Lord with handmaid lamp attending :
 And all about the courtly stable
 Bright-harnest Angels sit in order serviceable.*

THE PASSION.

I.

EREWILE of music, and ethereal mirth,
 Wherewith the stage of air and earth did ring,
 And joyous news of heav'nly Infant's birth,
 My Muse with Angels did divide to sing ;
 But headlong joy is ever on the wing, 5

* PARADISE REGAINED was translated into French, and printed at Paris 1730. To which the translator has added LYCIDAS, L'ALLEGRO, IL PENSEROSO, and this ODE ON THE NATIVITY. But the French have no conception of the nature and complexion of Milton's imagery.

A great critic, in speaking of Milton's smaller poems, passes over this Ode in silence, and observes "All that short compositions can commonly attain is neatness and elegance." But ODES are short compositions, and they can often attain sublimity, which is even a characteristic of that species of poetry. We have the proof before us. He adds, "Milton never learned the art of "doing little things with grace." If by *little things* we are to understand *short* poems, Milton had the art of giving them another sort of excellence.

1. *Erewhile of music and ethereal mirth.*] Hence we may conjecture that this Ode was probably composed soon after that on the NATIVITY. And this perhaps was a college exercise at Easter, as the last at Christmas.

4. *My Muse with Angels did divide to sing.*] See Spenser, F. Q. iii. i. 40.

And all the while sweet music did DIVIDE
 Her looser notes with Lydian harmony.

As Horace, "Imbelli cithara carmina DIVIDES. OD. i. xv. 15. Which Vossius, with his usual refinement, and to justify a new sense of his text, explains by ALTERNATE *singing*. In CATULL. p. 239.

In wintry solstice like the shorten'd light
Soon swallow'd up in dark and long out-living night.

II.

For now to sorrow must I tune my song;
And set my harp to notes of saddest woe,
Which on our dearest Lord did seize ere long, 10
Dangers, and snares, and wrongs, and worse than so,
Which he for us did freely undergo :

Most perfect Hero, try'd in heaviest plight
Of labours huge and hard, too hard for human
wight !

III.

He sov'ran priest stooping his regal head, 15
That dropt with odorous oil down his fair eyes,
Poor fleshy tabernacle entered,
His starry front low-rooft beneath the skies :
O what a mask was there, what a disguise ! 19

p. 239. edit. 1684. Compare Seneca, *HERCULES*. OET. v. 1080. "Orpheus carmina *DIVIDENS*." Another passage in Spenser might be mentioned, i. v. 17.

And all the while most heavenly melody
About the bed sweet musicke did *DIVIDE*.

Again, he says, that in the preceding Ode "his Muse with *ANGELS* did *DIVIDE* to *sing*." That is, perhaps, because she then "joined her voice to the *ANGEL-QUIRE*," as at v. 27. I know not if the technical term *to run a division* is here applicable. Shakespeare says, *ROM. JUL. A.* iii. S. v.

It is the lark that sings so out of tune,
Straining harsh discords, and unpleasing sharps :
Some say the lark makes sweet *DIVISION*.

Compare *HENR. iv. A.* iii. S. i.

Sung by a fair queen in a summer's bower,
With ravishing *DIVISION* to her lute.

And Reed's *Old PL.* viii. 373. 412.

5. *But headlong joy is ever on the wing.*] An elegant and expressive line. But Drayton more poetically calls joy,

—The swallow-winged joy.

Yet more; the stroke of death he must abide,
Then lies him meekly down fast by his brethrens
side.

IV.

These latest scenes confine my roving verse,
To this horizon is my Phœbus bound;
His god-like acts, and his temptations fierce,
And former sufferings other where are found; 25
Loud o'er the rest Cremona's trump doth found;
Me softer airs besit, and softer strings
Of lute, or viol still, more apt for mournful things.

V.

Befriend me, Night, best patroness of grief,
Over the pole thy thickest mantle throw, 30
And work my flatter'd fancy to belief,

22. So edit. 1673. *These later*, 1645.

26. *Loud o'er the rest Cremona's trump.*—] Our poet seems here to be of opinion, that Vida's *CHRISTIAD* was the finest Latin poem on a religious subject; but perhaps it is excelled by Sannazarius *De PARTU VIRGINIS*, a poem of more vigour and fire than this work of Vida. Dr. J. WARTON.

28. *Of lute, or viol still.*—] Gentle, not noisy, not loud, as is the trumpet. It is applied to found in the same sense, B. *KINGS*, i. 19. 12. "A *still* small voice." And in *FIRST P. HENR.* v. A. iv. S. i,

The hum of either army *stillly* sounds.

And in *IL PENS.* v. 127.

Or usher'd with a shower *still*.

This is in opposition to *winds piping loud*, in the verse before, Its application is not often to found. Hence *still-born*, of a child born dead.

30. *Over the pole thy thickest mantle throw.*] *PARAD.* L. iv, 609.

And o'er the dark her silver *MANTLE* threw.

As Mr. Steevens suggests. And in Buckhurst's *INDUCTION*, as Mr. Bowle observes, st. iv.

—Loc, the night with mistie *MANTELS* spread.

Again,

That Heaven and Earth are colour'd with my woe ;
My sorrows are too dark for day to know :

The leaves should all be black where on I write,
And letters where my tears have wash'd a wannish
white.

VI.

See, see the chariot, and those rushing wheels,
That whirl'd the Prophet up at Chebar flood ;
My spirit some transporting Cherub feels,
To bear me where the tow'rs of Salem stood,
Once glorious tow'rs now sunk in guiltless blood ;

There doth my soul in holy vision sit 41
In pensive trance, and anguish, and ecstatic fit.

VII.

Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score 46

Again, st. xl.

—Let the Nightes black mistye MANTELS rise.

34. Conceits were now confined not to words only. Mr. Steevens has a Volume of ELEGIES, in which the paper is black, and the letters white ; that is, in all the title-pages. Every intermediate leaf is also black. What a sudden change from this childish idea, to the noble apostrophe, the sublime rapture and imagination of the next stanza.

42. This is to be *held in holy passion*, as in IL PENS. Y. 41.

43. *Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands uplock,
Yet on the soften'd quarry would I score*

My plaining verse.—] He seems to have been struck with reading Sandys's description of the Holy Sepulchre at Jerusalem ; and to have caught sympathetically Sandys's sudden impulse to break forth into a devout song at the awful and inspiring spectacle, " It is a frozen zeal that will not be warmed at
" the

My plaining verse as lively as before ;

For fure so well instructed are my tears,
That they would fitly fall in order'd characters.

VIII.

Or should I thence hurried on viewless wing, 50
Take up a weeping on the mountains wild,
The gentle neighbourhood of grove and spring
Would soon unbosom all their echoes mild,
And I (for grief is easily beguil'd)

Might think th' infection of my sorrows loud
Had got a race of mourners on some pregnant cloud.

*This subject the Author finding to be above the years he
bad, when he wrote it, and nothing satisfied with
what was begun, left it unfinished.*

“ the fight thereof. And oh, that I could retain the effects that
“ it wrought with an unfainting perseverance ! Who then did
“ dictate this hymn to my redeemer, &c.” TRAVELS. p. 167.
edit. 1627. The first is, 1615.

50. — *Hurried on viewless wing.*] See COM. v. 92. HUR-
RIED is used here in an acceptation less familiar than at present.
And in other places. PARAD. L. B. ii. 937. Of Satan's flight.

— Some tumultuous cloud

Instinct with fire and vapour, HURRIED him
As many miles aloft. —

Again, *ibid.* 603. The fallen angels are to pine for ages in frost,
“ thence HURRIED back to fire.” And, B. v. 778.

— All this haste

Of midnight march, and HURRIED meeting here.

In all these passages it is applied to preternatural motion, the
movements of imaginary beings.

51. *Take up a weeping on the mountains wild.*] This expression
is from JEREMIAH, ix. 10. “ For the mountains will I TAKE
“ UP A WEEPING and wailing, &c.”

53. — *Unbosom all their echoes mild.*] In PARAD LOST, the
flowers in the morning “ open their choicest BOSOM'D smells.”
B. v. 127. Hoarded, locked up as in a treasury of choice things.
Compare COM. v. 368.

And the sweet peace that goodness BOSOMS ever.

UPON

UPON THE CIRCUMCISION.

YE flaming Pow'rs, and winged Warriors bright,
 That erst with music, and triumphant song,
 First heard by happy watchful shepherds ear,
 So sweetly sung your joy the clouds along
 Through the soft silence of the list'ning night; 5
 Now mourn, and if sad share with us to bear
 Your fiery essence can distil no tear,
 Burn in your sighs, and borrow
 Seas wept from our deep sorrow :
 He who with all heav'n's heraldry whilere 10
 Enter'd the world, now bleeds to give us ease ;

1. PARAD. L. ix. 156.

Subjected to his service angel-wings,
 And FLAMING ministers.—

Again, xi. 101.

Take to thee from among the Cherubims
 Thy choice of ELAMING warriors.—

See also, iv. 576. Of the angel Gabriel.

To whom the WINGED WARRIOR thus return'd.

And vi. 102. " Inclos'd with FLAMING cherubim."

7. *Your fiery essence can distil no tear,*

Burn in your sighs.—] Milton is puzzled how to reconcile the transcendent essence of angels with the infirmities of men. In PARADISE LOST, having made the angel Gabriel share in a repast of fruit with Adam, he finds himself under a necessity of getting rid of an obvious objection, that material food does not belong to intellectual or ethereal substances: and to avoid certain circumstances, humiliating and disgraceful to the dignity of the angelic nature, the natural consequences of concoction and digestion, he forms a new theory of transpiration, suggested by the wonderful transmutations of chemistry. In the present instance, he wishes to make angels weep. But being of the essence of fire, they cannot produce water. At length he recollects, that fire may produce burning sighs. It is debated in Thomas Aquinas whether Angels have not, or may not have, beards.

" 10. He

Alas, how soon our sin

Sore doth begin

His infancy to seize !

O more exceeding love, or law more just ?

15

Just law indeed, but more exceeding love !

For we by rightful doom remediless

Were lost in death, till he that dwelt above

High thron'd in secret blifs, for us frail dust

10. *He who with all Heav'n's heraldry whilere*

Enter'd the world.—] Great pomps and processions are proclaimed or preceded by heralds. It is the same idea in PARAD. L. B. i. 752.

Meanwhile the WINGED HERALDS by command
Of sovran power, with awful ceremony,
And trumpets sound, throughout the host proclaim
A solemn council, &c.——

Again, B. ii. 516.

Towards the four winds five speedy cherubims
Put to their mouths the sounding alchemy
By HERALDS voice proclaim'd.——

Or HERALDRY may mean *retinue, train*, the procession itself. What he otherwise calls *pomp*. PARAD. L. B. viii. 564.

While the bright *pomp* ascended jubilant.

Again, B. v. 353.

More solemn than the tedious POMP which waits
On princes, &c.

So again, Eve goes forth, B. viii. 60.

Not unattended, for on her as queen
A POMP of winning graces waited still.

Her *train* of regal attendants were *winning graces*. It is the same, and it is the true, sense of POMP, in L'ALLEG. v. 127.

With POMP, and feast, and revelry.

But I believe Jonson, affecting classical phraseology, made the word technical in Masques. See Note on SAMS. AGON. 1. 132.

17. — *Remediless*.] PARAD. L. ix. 919.

Submitting to what seem'd REMEDILESS.

Emptied

Emptied his glory, ev'n to nakedness; 20
 And that great covenant which we still transgress
 Entirely satisfied,
 And the full wrath beside
 Of vengeful justice bore for our excess,
 And seals obedience first, with wounding smart,
 This day, but O ere long,
 Huge pangs and strong
 Will pierce more near his heart.*

ON THE DEATH OF A FAIR INFANT,
 DYING OF A COUGH.†

I.

O Fairest flow'r, no sooner blown but blasted,
 Soft filken primrose fading timelessly,
 Summer's chief honour, if thou hadst out-lasting
 Bleak Winter's force that made thy blossom dry;
 For he being amorous on that lovely dye 5
 That did thy cheek envermeil, thought to kiss,
 But kill'd, alas, and then bewail'd his fatal bliss.

II.

For since grim Aquilo his charioteer
 By boisterous rape th' Athenian damsel got,
 He thought it touch'd his deity full near, 10

* It is hard to say, why these three odes on the three grand incidents or events of the life of Christ, were not at first printed together. I believe they were all written about the year 1629.

† Written in 1625, and first inserted in edition 1673. He was now seventeen.

5. *For he being amorous on that lovely dye, &c.*] In ROMEO AND JULIET, Affliction, and Death, turn paramours.

8. Boreas ravished Orithyia. Ovid. METAM. vi. 677.

If likewise he some fair one wedded not,
 Thereby to wipe away th' infamous blot
 Of long-uncoupled bed, and childless eld,
 Which 'mongst the wanton Gods a foul reproach
 was held.

III.

So mounting up in icy-pearled car, 15
 Through middle empire of the freezing air
 He wander'd long, till thee he spy'd from far;
 There ended was his quest, there ceas'd his care:
 Down he descended from his snow-soft chair,
 But all unwares with his cold-kind embrace 20
 Unhous'd thy virgin soul from her fair bidding place.

IV.

Yet art thou not inglorious in thy fate;
 For so Apollo, with unweeting hand,
 Whilome did slay his dearly-loved mate,

15. *So mounting up in icy-pearled car.*] We should rather read *ice-ypearled*. And so in the *Mask, rusb-yfringed*, v. 890. Otherwise, we have two epithets instead of one, with a weaker sense. Milton himself affords an instance in the *Ode on THE NATIVITY*, v. 155.

Yet first to those YCHAIN'D in sleep.

Of the prefixure of the augment *y*, in a concatenated epithet, there is an example in the *Epitaph on Shakespeare*, v. 4.

Under a STAR-YPOINTING pyramid.

23. *For so Apollo, with unweeting hand,
 Whilome did slay his dearly-loved mate,*

Young Hyacinth.—] From these lines one would suspect, although it does not immediately follow, that a boy was the subject of the Ode. The child is only called a *fair infant* in the edition 1673, where this piece first appeared, although it was written in 1625. So also in *Tonson*, 1705. *Tickell's* title is a *Fair Infant, a NEPHEW of his*, &c. This is adopted by *Fenton*. But in the last stanza the poet says expressly;

But thou, the mother of so sweet a child,
 HER false-imagin'd loss cease to lament.

Yet

Young Hyacinth, born on Eurotas' strand, 25
 Young Hyacinth, the pride of Spartan land ;
 But then transform'd him to a purple flower :
 Alack, that so to change thee Winter had no power !

V.

Yet can I not persuade me thou art dead,
 Or that thy corse corrupts in earth's dark womb,
 Or that thy beauties lie in wormy bed, 31
 Hid from the world in a low-delved tomb ;
 Could Heav'n for pity thee so strictly doom ?
 Oh no ! for something in thy face did shine
 Above mortality, that show'd thou was divine. 35

VI.

Resolve me then, oh Soul most surely blest,
 (If so it be that thou these plaints dost hear)
 Tell me, bright Spirit, where'er thou hoverest,
 Whether above that high first-moving sphere, 37
 Or in th' Elysian fields (if such there were) 40
 Oh say me true, if thou wert mortal wight,
 And why from us so quickly thou didst take thy flight ?

Yet in the eighth stanza, the person lamented is alternately supposed to have been sent down to earth in the shape of two divinities, one of whom is styled a *just maid*, and the other a *sweet-smiling youth*. But the child was certainly a *niece*, a daughter of Milton's sister Philips, and probably her first child.

29. See LYCID. v. 166.

31. *Or that thy beauties lie in wormy bed.*] This fine periphrasis for *grave*, is from Shakespeare, MIDS. N. DR. A. iii. S. ult.

Already to their WORMY BEDS are gone.

38. *Tell me bright Spirit, where'er thou hoverest,*

Whether above that high first-moving sphere, &c.] These hypothetical questions are like those in LYCIDAS, "Whether beyond, &c." v. 156. Originally from Virgil, GEORG. i. 32. "Anne novum tardis sydas, &c."

40. — *If such there were.*] He should have said *are*, if the rhyme had permitted. H.

VII.

Wert thou some star which from the ruin'd roof
 Of shak'd Olympus by mischance didst fall ;
 Which careful Jove in nature's true behoof 45
 Took up, and in fit place did reinstall ?
 Or did of late earth's sons besiege the wall
 Of sheeny Heav'n, and thou some Goddess fled
 Amongst us here below to hide thy nectar'd head ?

VIII.

Or wert thou that just Maid, who once before 50
 Forsook the hated earth, O tell me sooth,
 And cam'st again to visit us once more ?
 Or wert thou that sweet-smiling youth ?
 Or that crown'd matron sage white-robed Truth ?

44. *Of shak'd Olympus.*—] For *shaken*. In CYMBELINE,
 A. ii. S. ii.

A fly, and constant knave, not to be SHAK'D.

47. — *Besiege the wall*
Of sheeny heaven.—] In Spenser's MOTHER HUBBERD'S
 TALE.

And beautifie the SHEENIE firmament.

SHEEN, as I should have before remarked, occurs in HAMLET,
 A. iii. S. ii.

And thirty dozen moons with borrowed SHEEN, &c.

53. *Or wert thou that sweet-smiling youth ?*

Or that crown'd matron sage white-robed Truth ?] In the
 first of these verses, a disyllable word is wanting, which probably
 fell out at press. The late Mr. John Hefkin, of Christ-Church,
 Oxford, who published an elegant edition of Bion and Moschus,
 proposed in a periodical Miscellany which appeared about the year
 1750, and with the utmost probability, to insert MERCY.

Or wert thou MERCY, that sweet-smiling youth ?

For, as he observed, MERCY is not only most aptly represented as
 a *sweet-smiling youth*, that is, of the age most susceptible of the
 tender passions, but Mercy is joined with Justice and Truth in the
 Ode on the NATIVITY, st. xv. Doctor Newton has omitted the
 name

Or any other of that heav'nly brood 55
 Let down in cloudy throne to do the world some good?

IX.

Or wert thou of the golden-winged host,
 Who having clad thyself in human weed,
 To earth from thy prefixed seat didst post,
 And after short abode fly back with speed, 60
 As if to show what creatures heav'n doth breed,
 Thereby to set the hearts of men on fire
 To scorn the sordid world, and unto heav'n aspire?

name of the author of this conjecture, and gives the reasons for it as his own.

54. — *Matron sage white-robed Truth?*] In some of the Miscellanies of the reign of James the first, I remember a *white-kirtled Matron*. See Note on COM. v. 254.

57. *Or wert thou of the golden-winged host.*] Mr. Bowle here cites Spenser's HYMNE OF HEAVENLY BEAUTIE.

— Bright Cherubins

Which all with GOLDEN WINGS are overdight.

And Spenser's Heavenly Love has GOLDEN WINGS.

Love lift me vp vpon thy GOLDEN WINGS.

Tasso thus describes Gabriel's wings, GIER. LIB. i. xiv.

Ali bianche vesti, ch' han d'or le cime.

An edging of gold. Fairfax translates the passage,

Of silver wings he took a shining payre,

Fringed with gold. —

See IL PENS. v. 52.

From the wings of Cherubims, our author, in his book of REFORMATION, has raised a puerile Italian conceit to express the mildness of the divine mercy. "God, when we least deserved, sent out a *gentle gale*, and message of peace, from the *wings* of those his Cherubims that FAN his mercy-seat." It is at least, unworthy of the subject. PR. W. i. 22. The enthusiasm of puritanical devotion partook of the mystic visions of monastic quietism. On Pope's blameless vestal,

The wings of Seraphs shed divine perfumes.

But, allowing for the state of mind and habitual sentiments of the fair

X.

But oh why didst thou not stay here below
 To bless us with thy heav'n-lov'd innocence, 65
 To slake his wrath whom sin hath made our foe,
 To turn swift-rushing black Perdition hence,
 Or drive away the slaughtering Pestilence,
 To stand 'twixt us and our deserved smart? 69
 But thou canst best perform that office where thou art.

XI.

Then thou, the Mother of so sweet a Child,
 Her false-imagin'd loss cease to lament,
 And wisely learn to curb thy sorrows wild;
 Think what a present thou to God hast sent,
 And render him with patience what he lent; 75
 This if thou do, he will an offspring give,
 That till the world's last end shall make thy name to
 live.

fair recluse, the fiction is natural, rational, and, highly poetical without extravagance.

67. *To turn swift-rushing black Perdition hence,
 Or drive away the slaughtering Pestilence.*] Among the blessings, which the *heaven-lov'd* innocence of this child might have imparted, by remaining upon earth, the application to present circumstances, the supposition that she might have averted the pestilence now raging in the kingdom, is happily and beautifully conceived. On the whole, from a boy of seventeen, this Ode is an extraordinary effort of fancy, expression, and versification. Even in the conceits, which are many, we perceive strong and peculiar marks of genius. I think Milton has here given a very remarkable specimen of his ability to succeed in the Spenserian stanza. He moves with great ease and address amidst the embarrassment of a frequent return of rhyme.

O N T I M E.

FLY envious Time, till thou run out thy race,
 Call on the lazy leaden-stepping hours,
 Whose speed is but the heavy plummet's pace ;
 And glut thyself with what thy womb devours,
 Which is no more than what is false and vain, 5
 And merely mortal dross ;
 So little is our loss,
 So little is thy gain !
 For when as each thing bad thou hast intomb'd,
 And last of all thy greedy self consum'd, 10
 Then long Eternity shall greet our bliss
 With an individual kiss ;
 And Joy shall overtake us as a flood,
 When every thing that is sincerely good
 And perfectly divine, 15
 With truth, and peace, and love, shall ever shine
 About the supreme throne
 Of him, t' whose happy-making sight alone
 When once our heav'nly-guided soul shall clime,
 Then all this earthly grossness quit, 20
 Attir'd with stars, we shall for ever sit,
 Triumphant over Death, and Chance, and thee,
 O Time.*

12. —*Individual.*—] Eternal, Inseparable. PAR. L. iv. 485.

—To have thee by my side,

Henceforth an INDIVIDUAL solace dear.

See also B. v. 610.

United as one INDIVIDUAL soul

For ever happy.—

See Note on AD PATR. v. 66.

14. *When every thing that is sincerely good.*] SINCERELY, is purely, perfectly. As in COMUS, v. 454.

So dear to heaven is faintly chastity,

That when a soul is found SINCERELY so, &c.

- Milton could not help applying the most solemn and mysterious

AT A SOLEMN MUSIC.

BLEST pair of Sirens, pledges of heav'n's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mix'd pow'r employ
 Dead things with inbreath'd sense able to pierce;
 And to our high-raised phantasy present 5
 That undisturbed song of pure concent,

rious truths of religion on all subjects and occasions. He has here introduced the beatific vision, and the investiture of the soul with a robe of stars, into an inscription on a clock-case. Perhaps something more moral, more plain and intelligible, would have been more proper. John Bunyan, if capable of rhyming, would have written such an inscription for a clock-case. The latter part of these lines may be thought wonderfully sublime: but it is in the cant of the times. The poet should be distinguished from the enthusiast.

2. *Sphere-born harmonious sisters, voice and verse.*] So, says Mr. Bowle, Marino in his *ADONE*, C. vii. i.

Musica e Poesia son due forelle.

Jonson has amplified this idea, *EPIGR.* cxxix. On E. Filmer's *Musical Work*, 1629.

What charming peals are these?—

They are the MARRIAGE-RITES

Of two the choicest PAIR of man's delights,

Musick and Poesie:

French Air and English Verse here WEDDED lie, &c.

See Note, *L'ALLEG.* v. 136. See also King James's *FURIES*, in the *INVOCATION*, to which I am directed by Mr. Malone,

—MARRYING so my heavenly VERSE

Vnto the harpe's *accordes*.—

In that king's *Poeticall Exercises*, Edingb. 4to. No date. Pr. by Rob. Waldegrave.

6. *That undisturbed song of pure concent,*

As sung before the saphir-colour'd throne

To him that sits thereon.] See N. on *ARC.* v. 61. The UN-

DISTURBED SONG OF PURE CONCENT is the diapason of the music of the spheres, to which, in Plato's system, God himself listens. And it is described by Plato in these words. “Ἐκ πασῶν δὲ ὁκτὼ ὁσῶν MIAN APMONIAN SYMΦΩNEIN.” *De RE PUBL.* Lib. x. p. 520. Lugd. 1590. And to this is Milton's allusion in the

PARADISE

Ay sung before the saphir-colour'd throne
To him that sits thereon,
With faintly shout, and solemn jubilee,

PARADISE LOST, where the motion of the planets is described,
B. v. 625.

And in their motions harmony itself
So smoothes her charming notes, that GOD'S OWN EAR
LISTENS DELIGHTED.—

In the text, Plato's abstracted spherical harmony is ingrafted
into the Song in the REVELATIONS.

Ibid. — *Pure concent.*] It will now be perhaps unnecessary to
remark, that CONCENT, not CONSENT, is the reading of the
Cambridge manuscript. Hence Jonson, in a similar imagery, is to
be corrected, in an EPITHALAMIUM on Mr. Weston, vol. vii. 2.

When look'd the year at best
So like a feast?

Or were affaires in tune,

By all the spears CONCENT, so in the heat of June!

As in the FOXE, A. iii. S. iv. p. 483. WORKS, ed. 1616. ut supr.

— Your musique

(And so holds wise Pythagoras, I take it)

Is your true rapture; when there is CONCENT

In face, in voyce, in clothes, &c.—

And perhaps Shakespeare, K. HENR. v. A. i. S. ii.

For government, though high, and low, and lower,

Put into parts, doth keep in one *consent*,

Congruing in a full and natural close,

Like music.—

Read CONCENT. So in Lylly's MYDAS, 1592, where Erato ap-
plauds Apollo's music. A. iv. S. i. "O divine Apollo! O sweet
consent" [concent]!" And in Fairfax's TASSO, C. xviii. 19.

Birdes, windes, and waters sing with sweet CONCENT.

Not *consent*. As in the original.

D'aure, d'acque, e d'augei dolce CONCENTO.

CONCENT and CONCENTED occur in the FAERIE QUEENE,
i. ii. ii. iii. xii. 5. And in other places of Spenser.

Content is in edit. 1645. *Concent*, 1673. Tonsen is the first who
reads *consent*, edit. fol. 1695.

9. 14. *With faintly shout, and solemn jubilee, &c.*

With those just Spirits that wear victorious palms, &c.]

As in PARADISE LOST, B. vi. 882.

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To

Where the bright Seraphim in burning row 10
 Their loud up-lifted angel-trumpets blow,
 And the cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms 15
 Singing everlastingly ;
 That we on earth with undiscording voice
 May rightly answer that melodious noise ;

To meet him all his SAINTS, who silent stood
 Eye witnesses of his almighty acts
 With JUBILEE advanc'd ; and as they went,
 Shaded with BRANCHING PALM, each order bright,
 Sung triumph.——

And in the EPITAPH. DAMON. 216.

Lætaque FRONDENTIS gestans umbracula PALMÆ.

17. *That we on earth with undiscording voice
 May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin
 Farr'd against nature's chime, and with harsh din
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.*

O may we soon again renew that song.] Perhaps there are no finer lines in Milton, less obscured by conceit, less embarrassed by affected expressions, and less weakened by pompous epithets. And in this perspicuous and simple style, are conveyed some of the noblest ideas of a most sublime philosophy, heightened by metaphors and allusions suitable to the subject.

18. *May rightly answer that melodious noise.*] NOISE is in a good sense, *music*. So in Ps. xlvii. 5. "God is gone up with a merry " NOISE, and the Lord with the sound of the trump." NOISE is sometimes literally synonymous for *music*. As in Shakespeare, "Sneak's NOISE." And in Chapman's ALL FOOLS, 1605. Reed's OLD PL. iv. 187.

——You must get us musick too,
 Call's in a cleanly NOISE.——

Compare also our author, CHRIST'S NATIV. st. ix. v. 96.

Divinely-warbled voice,
 Answering the stringed NOISE.

And

As once we did, till disproportion'd sin
 Jarr'd against nature's chime, and with harsh din 20
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that song, 25
 And keep in tune with Heav'n, till God ere long
 To his celestial concert us unite,
 To live with him, and sing in endless morn of light.

And Spenser, F. Q. i. xii. 39.

During which time there was a heavenly NOISE.

See more instances in Reed's OLD. PL. vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakespeare, Johnf. Steev. vol. v. p. 489. seq. Perhaps the Lady does not speak quite contemptuously, although modestly, in COMUS, v. 227. "Such NOISE as I can make." Caliban seems to mean, by the context, *musical sounds*, when he says the "Isle is full of NOISES."

19. — *Till disproportion'd sin
 Jarr'd against nature's chime, &c.*] So in PARAD. LOST,
 B. xi. 55.

— Sin that first
 Distemper'd all things, &c. —

"Nature's chime," is from one of Jonson's EPITHALAMIONS,
 vol. vii. 2.

It is the kindlie season of the time,
 The month of growth, which calls all creatures forth
 To do their offices in NATURE'S CHIME, &c.

21. *Broke the fair music, &c.*] To this original harmony Jonson
 alludes, SAD SHEPHERD, A. iii. S. ii.

— Giving to the world
 Again his FIRST and TUNEFULL PLANETTING.

See Ode on the NATIVITY, ft. xii, xiii.

A N E P I T A P H

ON THE

MARCHIONESS OF WINCHESTER.

THIS rich marble doth enter
 The honour'd wife of Winchester,
 A Vicount's daughter, an Earl's heir,
 Besides what her virtues fair,
 Added to her noble birth, 5
 More than she could own from earth.
 Summers three times eight save one
 She had told ; alas too soon,
 After so short time of breath,
 To house with darkness, and with death. 10
 Yet had the number of her days
 Been as complete as was her praise,
 Nature and Fate had had no strife
 In giving limit to her life.
 Her high birth, and her graces sweet 15
 Quickly found a lover meet ;

4. In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish: and that Nature and the Graces exhausted all their treasure and skill, in "framing this exact model of female perfection." He adds, "I return you here the Sonnet your Grace pleased to send me lately, rendered into Spanish, and fitted from the same ayre it had in English both for cadence and feete, &c." HOWELL'S LETTERS, vol. 1. §. 4. LET. xiv. p. 180, ut supr. I make this citation to justify and illustrate our author's panegyric.

15. *Her high birth, and her graces sweet
 Quickly found a lover meet.*] She was the wife of John marquis of Winchester, a conspicuous loyalist in the reign of king Charles the first, whose magnificent house or castle of Basing in Hampshire

The virgin quire for her request
 The God that sits at marriage feast;
 He at their invoking came,
 But with a scarce well-lighted flame; 20
 And in his garland as he stood,
 Ye might discern a cypress bud.
 Once had the early matrons run
 To greet her of a lovely son,
 And now with second hope she goes, 25
 And calls Lucina to her throes;
 But whether by mischance or blame
 Atropos for Lucina came;
 And with remorseless cruelty
 Spoil'd at once both fruit and tree: 30

Hampshire withstood an obstinate siege of two years against the rebels, and when taken was levelled to the ground, because in every window was flourish'd *AYMEZ LOYAUTE*. He died in 1674, and was buried in the church of Englefield in Berkshire; where, on his monument, is an admirable epitaph in English verse written by Dryden, which I have often seen. It is remarkable, that both husband and wife should have severally received the honour of an epitaph from two such poets as Milton and Dryden. Nor should it be forgotten, that Jonson wrote a pathetic poem entitled *An Elegie on the Lady ANNE PAWLETT Marchioness of Winton*. UNDERW. vol. vii. 17. But Jane appears in the text of the poem, with the circumstance of her being the daughter of Lord Savage. See Note on v. 55. She therefore must have been our author's Marchioness. Compare Cartwright's *POEMS*, p. 193. There are two old portraits of this lady and her husband, in the dining-room at the Duke of Bolton's at Hackwood, Hants, both done at the same time by the same painter, as appears by the uniform pattern of a singular lace on both their draperies.

19. *He at their invoking came,*

But with a scarce well-lighted flame.] Almost literally from his favourite poet Ovid, *METAM.* x. 4. Of Hymen.

Adfuit ille quidem; sed nec solennia verba,

Nec lætos vultus, nec felix attulit omen:

Fax quoque quam tenuit, lacrymoso stridula fumo,

Usque fuit, nullosque invenit motibus ignes.

I find I have been preoccupied by Dr. Jortin in noting this parallel.

The

The hapless babe before his birth
 Had burial, yet not laid in earth,
 And the languish'd mother's womb
 Was not long a living tomb.

So have I seen some tender slip, 35
 Sav'd with care from winter's nip,
 The pride of her carnation train,
 Pluck'd up by some unheedy swain,
 Who only thought to crop the flow'r
 New shot up from vernal show'r ; 40
 But the fair blossom hangs the head
 Side-ways, as on a dying bed,
 And those pearls of dew she wears,
 Prove to be presaging tears,
 Which the sad morn had let fall 45
 On her hastening funeral.

Gentle Lady, may thy grave
 Peace and quiet ever have ;

34. See SAMS. AGON. v. 102.

35. — *Tender slip.*] In our author's ANIMADV. REM. DEF. A gardener is to "cut his hedges, prune his trees, look to his "TENDER SLIPS, and pluck the weeds that hinder their growth." PR. W. i. 95.

41. *But the fair blossom hangs the head, &c.*] Mr. Bowle compare this and the five following verses, with what Antonio Bruni says of the rose, LE TRE GRATIE, p. 221.

Ma nata apena, o filli,
 Cade languisce e more :
 Le tenere rugiade,
 Ch' l' imperlano il feno,
 Son ne suo i funerali
 Le lagrime dolenti.

47. *Gentle Lady, may thy grave
 Peace and quiet ever have.*] So in the obsequies of Fidele, in CYMBELINE, A. iv. S. ii.

Quiet consummation have,
 And renowned be thy grave !

After

After this thy travel fore
 Sweet rest seise thee evermore, 50
 That to give the world increafe,
 Shortned haft thy own life's leafe.
 Here, besides the sorrowing
 That thy noble house doth bring,
 Here be tears of perfect moan 55
 Wept for thee in Helicon,
 And some flowers, and some bays,
 For thy herse, to strow the ways,
 Sent thee from the banks of Came,
 Devoted to thy virtuous name; 60
 Whilst thou, bright Saint, high sitst in glory,
 Next her, much like to thee in story,
 That fair Syrian shepherdes,
 Who after years of barrenness,

59. *Sent thee from the banks of Came.*] *Came* is Milton's *Camus* regularly anglicised. "Next CAMUS reverend sire." LYCID. v. 103. "CAMI remeare paludes." EL. i. 89. "Revifere CAMUM." Ibid. II. I have been told, that there was a Cambridge-collection of verses on her death, among which Milton's elegiac ode first appeared. But I have never seen it, and I rather think this was not the case. At least we are sure, that Milton was now a student at Cambridge. Our marchioness was the daughter of Thomas lord viscount Savage, of Rock-Savage in Cheshire; and it is natural to suppose, that her family was well acquainted with the family of Lord Bridgewater, belonging to the same county, for whom Milton wrote the *Mask of COMUS*. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in consequence of his acquaintance with the Egerton family. And afterwards we find some of that family intermarrying with this of the marquis of Winchester. Dugd. BARON. ii. 377. 445. The accomplished lady, here celebrated, died in child-bed of a second son in her twenty-third year, and was the mother of Charles the first Duke of Bolton.

Mr. Bowle remarks, that her death was celebrated by Sir John Beaumont, and sir W. Davenant. See Beaumont's POEMS, 1629. p. 159. Davenant's WORKS.

63. Rachel. See GEN. xxix. 9. xxv. 18.

The

The highly favour'd Joseph bore
 To him that serv'd for her before,
 And at her next birth much like thee,
 Through pangs fled to felicity,
 Far within the bosom bright
 Of blazing Majesty and Light :
 There with thee, new welcome Saint,
 Like fortunes may her soul acquaint,
 With thee there clad in radiant sheen,
 No Marchioness, but now a Queen.*

65

70

SONG ON MAY MORNING.

NOW the bright morning star, day's harbinger,
 Comes dancing from the east, and leads with her
 The flow'ry May, who from her green lap throws
 The yellow cowslip, and the pale primrose.

* There is a pleasing vein of lyric sweetness and ease in Milton's use of this metre, which is that of L'ALLEGRO and IL PENSEROSO. He has used it with equal success in Comus's festive song, and the last speech of the Spirit, in COMUS, 93. 922. From these specimens, we may justly wish that he had used it more frequently. Perhaps in Comus's Song it has a peculiar propriety : it has certainly a happy effect.

1. *Now the bright morning-star, day's harbinger.*] So Shakespeare, MIDS. N. DR. A. iii. S. ult.

And yonder shines AURORA'S HARBINGER.

2. *Comes dancing from the east, and leads with her
 The flow'ry May, &c.*] So Spenser, in ASTROPHEL, st. iv.
 As sommers lark that with her song doth greet
 The DANCING DAY, forth COMING from the east.

And in the FAERIE QUEENE, i. v. 2.

At length the golden ORIENTAL gate
 Of greatest heaven gan to open faire ;
 And Phebus, fresh as bridegroom to his mate,
 CAME DANCING FORTH, shaking his dewy haire.

And

Hail bounteous May, that dost inspire
Mirth, and youth, and warm desire ;

And Peele, DAVID AND BETHSABE, Signat. E. edit 1599. 4to

As when the sun, attir'd in gliftring robe,
COMES DANCING from his ORIENTAL gate,
And bridegroom-like hurls through the gloomy air
His radiant beams.——

And Niccols, a continuator of the MIRROR OF MAGISTRATES,
in his poem called the CUCKOW, 1607. Of the east.

From whence the daies bright king CAME DANCING OUT.

And in the context he calls the cock, “ Daies harbinger.” And
G. Fletcher, as Mr. Bowle observes, in CHRIST'S VICTORY,
C. i. 82.

A starre COMES DANCING up the orient.

3. *The flow'ry May, who from her green lap throws
The yellow cowslip, &c.*] So Niccols, in the description just
cited, of May.

And from her FRUITFUL LAP eche day she THREW
The choicest flowres.——

Beside the instance brought by Doctor Newton from K. RICHARD
THE SECOND, we have in the same play, A. iii. S. iii.

The FRESH GREEN LAP of fair king Richard's land.

As in LYCIDAS, v. 138.

On whose FRESH LAP the swart-star sparely looks.

So also R. Greene, of Aurora, as cited in ENGLAND'S PARNAS-
SUS, 1600. p. 415.

And sprinckling from the folding of her LAP
White lillies, roses, and sweet violets.

Mr. Bowle adds these illustrations, Spenser, F. Q. ii. vi. 15.
Of flowers.

——Nature them forth THREW

Out of her FRUITFULL LAP.——

Again, *ibid.* vii. vii. 34.

Then came faire May, the fayrest mayde on ground,
Deckt all with dainties of her seasons pryde,
And THROWING flowres out of her LAP around.

4. —— *The pale primrose.*] In the WINTER'S TALE,
A. iv. S. v.

Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long.

——PALE PRIMROSES,
That die unmarried.——

Again, in CYMBELINE, A. iv. S. ii.

The flower that's like thy face, PALE-PRIMROSE.——

MISCELLANIES.

ANNO ÆTATIS XIX.

At a VACATION EXERCISE in the COLLEGE, part Latin, part English. *The Latin speeches ended, the English thus began.**

HAIL native Language, that by sinews weak
 Didst move my first endeavouring tongue to
 speak,
 And mad'st imperfect words with childish trips,
 Half unpronounc'd, slide through my infant-lips,
 Driving dumb silence from the portal door, 5
 Where he had mutely sat two years before :
 Here I salute thee, and thy pardon ask,
 That now I use thee in my latter task :
 Small loss it is that thence can come unto thee,
 I know my tongue but little grace can do thee : 10
 Thou need'st not be ambitious to be first,
 Believe me I have thither packt the worst :

* Written 1627. It is hard to say why they did not first appear in edition 1645. They were first added, but misplaced, in edit. 1673. See table of ERRATA to that edition.

And, if it happen as I did forecast,
 The daintiest dishes shall be serv'd up last.
 I pray thee then deny me not thy aid 15
 For this same small neglect that I have made:
 But haste thee strait to do me once a pleasure,
 And from thy wardrobe bring thy chiefest treasure,
 Not those new fangled toys, and trimming slight
 Which takes our late fantastics with delight, 20

13. — *Forecast.*] See Note on COM. v. 360.

18. *And from thy wardrobe bring thy chiefest treasure,
 Not those new-fangled toys, and trimming slight
 Which takes our late fantastics with delight.*] This is an address to his native language. And perhaps he here alludes to Lilly's EUPHUES, a book full of affected phraseology, which pretended to reform or refine the English language; and whose effects, although it was published some years before, still remained. The ladies and the courtiers were all instructed in this new style; and it was esteemed a mark of ignorance or unpoliteness not to understand EUPHUISM. He proceeds,

But cull those richest robes and gay'st attire,
 Which deepest spirits, and choicest wits desire.

From a youth of nineteen, these are striking expressions of a consciousness of superiour genius, and of an ambition to rise above the level of the fashionable rhymers. At so early an age, Milton began to conceive a contempt for the poetry in vogue; and this he seems to have retained to the last. In the TRACTATE ON EDUCATION, recommending to his pupils the study of good critics, he adds, "This would make them soon perceive what despicable creatures our common rimers and play-writers be: and shew what religious, what glorious and magnificent use might be made of poetry." p. 110. edit. 1673. Milton's own writings are the most illustrious proof of this. For he was, as Dante says of Homer, INFERN. c. iv. 93.

— E la bella schola

Di quel SIGNOR dell' ALTISSIMO CANTO.

19. *Not those new-fangled toys.*—] Dressed anew, fantastically decorated, newly invented. Shakespeare, LOVE'S LAB. LOST, A. i. S. i.

At Christmas I no more desire a rose,
 Than with a snow in May's NEW-FANGLED shows.

Where Theobald, instead of shows proposes absurdly to read *earth*, because, says he, "the flowers are not new-fangled, but the
 " *earth*

But cull those richest robes, and gay'st attire
 Which deepest spirits, and choicest wits desire :
 I have some naked thoughts that rove about,
 And loudly knock to have their passage out ;
 And weary of their place do only stay 25
 Till thou hast deck'd them in thy best array ;
 That so they may without suspect or fears
 Fly swiftly to this fair assembly's ears ;
 Yet I had rather, if I were to chuse,
 Thy service in some graver subject use, 30
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound :

"*earth* by their profusion and variety." By these shows the poet means *May-games*, at which a snow would be very unwelcome, and unexpected. In CYMBELINE, we have simply, FANGLED. A. v. S. iv.

— A book ? O, rare one !

Be not, as our FANGLED world, a garment
 Nobler than that it covers.—

Somewhere in B. and Fletcher, "*new-fangled work*" occurs : where the commentators, not understanding what they reject, would read "*new-spangled*." In our church-canons, dated 1603, *Newfangelnesse* is used for innovation in dress and doctrine, §. 74. See Spenser, who explains the word. F. Q. i. iv. 25.

Full vaine follies and NEW-FANGLENESSE.

See also Prefaces to COMM. PR. OF CEREM. A. D. 1549.

Our author uses and explains the word in his PRELITICAL EPISCOPACY, "To controul and NEW-FANGLE the Scripture." PR. W. i. 37. In Ulpian Fullwill's interlude, LIKE WIT TO LIKE, "Nichol NEWFANGLE is the VICE."

29. Yet I had rather, if I were to chuse,
 Thy service in some graver subject use,
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound :

Such where the deep transported mind may soar
 Above the wheeling poles, and at Heav'n's door
 Look in, &c.] Here are strong indications of a young mind anticipating the subject of the *Paradise Lost*, if we substitute christian for pagan ideas. He was now deep in the Greek poets.

Such

Such where the deep transported mind may soar
 Above the wheeling poles, and at Heav'n's door
 Look in, and see each blissful Deity 35
 How he before the thunderous throne doth lie,
 Lift'ning to what unshorn Apollo sings
 To th' touch of golden wires, while Hebe brings
 Immortal nectar to her kingly fire :
 Then passing through the spheres of watchful fire,

36. —*The thunderous throne.*—] It has been proposed by Jortin to read “the *Thunderer's* throne.” *Thunderous*, indeed, might be an error of the press. But *thunderous* is more in Milton's manner, and conveys a new and a stronger image. Besides, the word is used in PARAD. L. X. 702.

Nature and ether black with THUNDEROUS clouds.

Thunderous is from *Thunder*, as *Slumbrous* from *Slumber*, PARAD. L. iv. 615. *Wondrous*, from *Wonder*, is obvious.

40. *Then passing through the spheres of watchful fire, &c.*] This is a sublime mode of describing the study of natural philosophy. In another college-exercise, perhaps written about the same time, the same thoughts appear. “Nec dubitatis, auditores, etiam in cœlos “volare, ibique illa multiformia nubium spectra, niviumque coacervatam vim, contemplantini . . . Grandinisque exinde loculos inspicite, et armamenta fulminum perscrutemini.” PR. W. ii. 591. But they are in Sylvester's DU BARTAS, p. 133. edit. 1621. He supposes that the soul, while imprisoned in the body, often springs aloft into the airy regions,

—And there she learns to knowe
 Th' originals of winde, and hail, and snowe ;
 Of lightning, thunder, blazing-stars, and stormes,
 Of rain and ice, and strange-exhaled formes :
 By th' aire's steep stairs she boldly climbs aloft
 To the world's chambers : heaven she visits oft, &c.

See also Sylvester's JOB, *ibid.* p. 944. I have elsewhere observed, that Milton might here have had an eye on a similar passage in Sir David Lyndesay's DREME.

Compare Brewer's LINGUA, 1607. Reed's OLD PL. vol. v. 162. Mendacio says, having scaled the heavens,

—In the province of the meteors,
 I saw the cloudy shapes of hail and rain,
 Garners of snow, and crystals full of dew, &c.

And misty regions of wide air next under, 41
 And hills of snow, and lofts of piled thunder,
 May tell at length how green-ey'd Neptune raves,
 In Heav'n's defiance mustering all his waves;
 Then sing of secret things that came to pass 45
 When beldam Nature in her cradle was;
 And last of kings and queens and heroes old,
 Such as the wise Demodocus once told
 In solemn songs at king Alcinous feast,
 While sad Ulysses' soul, and all the rest, 50
 Are held with his melodious harmony,
 In willing chains and sweet captivity.
 But fie, my wand'ring Muse, how thou dost stray!
 Expectance calls thee now another way,
 Thou know'st it must be now thy only bent 55
 To keep in compass of thy predicament:
 Then quick about thy purpos'd business come,
 That to the next I may resign my room.

40. —*Watchful fire.*] See ODE CHR. NATIV. V. 21.
 And all the spangled host keep WATCH in order bright.

H.

We have "VIGIL flamma" in Ovid, TRIST. iii. v. 4. And
 "VIGILES flammæ," ART. AM. iii. 463.

42. —*Green-ey'd Neptune.*—] Virgil, GEORG. iv. Of
 Proteus.

Ardentes oculos interfit LUMINE GLAUCO.

48. *Such as the wise Demodocus once told.*] He now little thought
 that Homer's beautiful couplet of the fate of Demodocus could, in
 a few years, with so much propriety be applied to himself. He
 was but too conscious of his resemblance to some other Greek bards
 of antiquity, when he wrote the PARADISE LOST. See B. iii.
 33. seq.

52. *In willing chains and sweet captivity.*] A line, as Mr. Bowle
 observes, resembling one in Tasso, GIER. LIB. C. vi. 84.

Giogo di servitu dolce e leggiere.

Then

Then Ens is represented as father of the Predicaments his two sons, whereof the eldest stood for Substance with his canons, which Ens, thus speaking, explains.

GOOD luck befriend thee, Son; for at thy birth
 The faery ladies danc'd upon the hearth;
 Thy drousy nurse hath sworn she did them spie
 Come tripping to the room where thou didst lie,

59. *Good luck befriend thee, son, &c.*] Here the metaphysical or logical ENS is introduced as a person, and addressing his eldest son Substance. Afterwards the logical QUANTITY, QUALITY, and RELATION, are personified, and speak. This affectation will appear more excusable in Milton, if we recollect, that every thing, in the masks of this age, appeared in a bodily shape. AIRY NOTHING had not only a local habitation and a name, but a visible figure. It is extraordinary, that the pedantry of king James the first should not have been gratified with the system of logic represented in a mask, at some of his academic receptions. The Predicaments alone would have furnished a considerable band of Dramatis Personæ. The long and hoary beard of father ENS might have been made to exceed any thing that ever appeared on the stage. James was once entertained at Oxford, in 1618, with a play called the Marriage of the Arts.

Ibid. — *For at thy birth*

The faery ladies danc'd upon the hearth.] This is the first and last time that the system of the Fairies was ever introduced to illustrate the doctrine of Aristotle's ten categories. It may be remarked, that they both were in fashion, and both exploded, at the same time.

60. — *Danc'd upon the hearth.*] I fear too much has been said of domestic fairies in L'ALLEGRO, v. 103. Yet I cannot miss an opportunity of adding a few words on the subject, which may tend to illustrate Shakespeare through Milton. It is not yet satisfactorily decided, what Shakespeare means by calling Mab the *Fairies' Midwife*. ROM. JUL. A i. S. iv. Doctor Warburton would read the FANCY's *Midwife*: for, he argues, it cannot be understood that she performed the office of *midwife* to the fairies. Mr. Stevens, much more plausibly, supposes her to be here called the *Fairies' Midwife*, because it was her "department to deliver the fancies of sleeping men of their dreams." But I apprehend, and with no violence of interpretation, that the poet means *The Midwife*

And sweetly finging round about thy bed
 Strow all their blessings on thy sleeping head.
 She heard them give thee this, that thou shouldst still
 From eyes of mortals walk invisible:
 Yet there is something that doth force my fear,
 For once it was my dismal hap to hear
 A Sibyl old, bow-bent with crooked age,
 That far events full wisely could presage, 70
 And in time's long and dark prospective glass
 Forefaw what future days should bring to pass;
 "Your son, said she, (nor can you it prevent)
 "Shall subject be to many an Accident.
 "O'er all his brethren he shall reign as king, 75
 "Yet every one shall make him underling,

wife among the Fairies, because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place. The poet here uses her *general* appellation and character, which yet has so far a proper reference to the present train of fiction, as that her illusions were practised on persons in bed or asleep; for she not only haunted women in childbed, but was likewise the incubus or night-mare. Shakespeare, by employing her here, alludes at large to her midnight pranks performed on sleepers: but denominates her from that most notorious one, of her personating the drowsy midwife who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle. It would clear the appellation to read, under the sense assigned, *THE FAIRIE MIDWIFE*. The poet avails himself of Mab's appropriate province in giving her this new nocturnal agency.

62. *Come tripping to the room, &c.*] So barren, unpoetical, and abstracted a subject, could not have been adorned with finer touches of fancy. See also, v. 69.

A Sibyl old, &c.

And in this illustration there is great elegance; v. 83.

To find a foe, &c.

The address of *Ens* is a very ingenious enigma on *SUBSTANCE*.

74. *Shall subject be to many an Accident.*] A pun on the logical *Accidens*.

75. *O'er all his brethren he shall reign as king.*] The Predica-
 VOL. I. R r ments

" And those that cannot live from him afunder
 " Ungratefully shall strive to keep him under,
 " In worth and excellence he shall out-go them,
 " Yet being above them, he shall be below them; 80
 " From others he shall stand in need of nothing,
 " Yet on his brothers shall depend for clothing.
 " To find a foe it shall not be his hap,
 " And peace shall lull him in her flow'ry lap;
 " Yet shall he live in strife, and at his door 85
 " Devouring war shall never cease to roar :
 " Yet it shall be his natural property
 " To harbour those that are at enmity.
 " What pow'r, what force, what mighty spell, if not
 " Your learned hands, can loose this Gordian knot?"

ments are his brethren : of or to which he is the *Subiectum*, although first in excellence and order.

78. *Ungratefully shall strive to keep him under.*] They cannot exist, but as inherent in *Substance*.

81. *From others he shall stand in need of nothing.*] He is still *Substance*, with, or without, *Accident*.

82. *Yet on his brothers shall depend for clothing.*] By whom he is clothed, superinduced, modified, &c. But he is still the same.

83. *Substantia substantiæ nova contrariatur*, is a school-maxim.

84. *And peace shall lull him in her flow'ry lap.*] So in Harrington's *ARIOSTO*, C. xlv. 1.

Who long were LUL'D on high in Fortune's LAP.

And in William Smith's *CHLORIS*, 1596.

Whom Fortune never dandled in her LAP.

And in Spenser's *Teares of the Muses*, TERPSICH. ft. i.

Whofo hath in the LAP of soft delight
 Been long time LUL'D.—

We have "the FLOWERY LAP of some irriguous valley." *PARAD. L.* iv. 254.

88. *To harbour those that are at enmity.*] His *Accidents*.

*The next Quantity and Quality spake in prose; then
Relation was called by his name.*

RIVERS arise; whether thou be the son
Of utmost Tweed, or Oose, or gulphy Dun,
Or Trent, who like some earth-born giant spreads
His thirty arms along th' indented meads,
Or fullen Mole that runneth underneath, 95
Or Severn swift, guilty of maiden's death,

91. *Rivers arise, &c.*] Milton is supposed in the invocation and assemblage of these rivers, to have had an eye on Spenser's Epifode of the Nuptials of Thames and Medway, F. Q. iv. xi. I rather think he consulted Drayton's POLYOLBION. It is hard to say, in what sense, or in what manner, this introduction of the rivers was to be applied to the subject.

93. *Or Trent, who like some earth-born giant spreads
His thirty arms along th' indented meads.*] It is said that there were thirty forts of fish in this river, and thirty religious houses on its banks. See Drayton, POLYOLB. S. xii. vol. iii. p. 906. Drayton adds, that it was foretold by a wifard,

And thirty several streames, from many a fundry way,
Unto her greatness shall their watry tribute pay.

These traditions, on which Milton has raised a noble image, are a rebus on the name TRENT.

94. —*Indented meads.*] *Indent*, in this sense and context, in Sylvester's DU BARTAS, D. iii. W. i.

Our siluer Medway, which doth deepe INDENT
The flowerie MEADOWES of my native Kent.

And Drayton speaks of "creeks INDENTING the land." POLYOLB. S. i.

95. *Or fullen Mole that runneth underneath.*] At Mickleham near Darking in Surrey, the river Mole during the summer, except in heavy rains, sinks through its sandy bed into a subterraneous and invisible channel. In winter it constantly keeps its current. This river is brought into one of our author's religious disputes, "To make the word *Gift*, like the river MOLE in Surrey, to run under the bottom of a long line, and so to start up and to govern the word *presbytery*, &c." ANIMADV. REM. DEF. &C. PR. W. vol. i. 92.

Or rocky Avon, or of fedgy Lee,
 Or coaly Tine, or ancient hallow'd Dee,
 Or Humber loud that keeps the Scythian's name,
 Or Medway smooth, or towred Thame. 100

[*The rest was prose.*]

96. *Or Severn swift, guilty of maiden's death.*] The maiden is Sabrina. See COMUS, v. 827.

98. — [*Antient hallow'd Dee.*] In Apollonius Rhodius we have “Φάσιδι συμφύεσθαι ἸΕΡΟΝ ῥέον.” iv. 134. And in Theocritus, “Ακιδος ἸΕΡΟΝ ὑδωρ.” IDYLL. i. 69. See also “DIVINE ALPHEUS,” in ARCADES, v. 30. Other proofs might be added. But Milton is not classical here. Dee's divinity was Druidical, from the same superstition, some rivers in Wales are still held to have the gift or virtue of prophecy. Gyraldus Cambrensis, who writes in 1188, is the first who mentions Dee's sanctity, and from the popular traditions. See Note on LYCIDAS, v. 55.

99. *Or Humber loud that keeps the Scythian's name.*] Humber, a Scythian king, landed in Britain three hundred years before the Roman invasion, and was drowned in this river by Locrine, after conquering king Albanaſt. See Drayton, POLYOLB. S. viii. vol. ii. p. 796. Drayton has made a most beautiful use of this tradition in his Elegy, “Upon three sons of the Lord Sheffield drowned in “Humber.” ELEGIES, vol. iv. p. 1244.

O cruell Humber, guiltie of their gore!
 I now believe, more than I did before,
 The British story whence thy name begun,
 Of kingly Humber, an invading Hun,
 By thee deuoured: for 'tis likely thou
 With blood wert christen'd, blood-thirsty, till now
 The Ouse and Done. —

100. *Or Medway smooth, or royal towred Thame.*] The smoothness of the Medway is characterised in Spenser's MOURNING MUSE OF THESTYLIS.

The Medwaies filuer streames,
 That wont so STILL TO GLIDE,
 Were troubled now and wroth.

The royal towers of Thames imply Windsor castle, familiar to Milton's view, and to which I have already remarked his allusions.

AN EPI T A P H

on the admirable dramaticke Poet

W. SHAKESPEARE.*

WHAT needs my Shakespeare for his honour'd
bones,

The labour of an age in piled stones?

Or that his hallow'd reliques should be hid

Under a star-ypointing pyramid?

Dear son of memory, great heir of fame, 5

What need'st thou such weak witness of thy name?

Thou in our wonder and astonishment

Haft built thyself a live-long monument.

* This is but an ordinary poem to come from Milton, on such a subject. But he did not yet know his own strength, or was content to dissemble it, out of deference to the false taste of his time. The conceit, of Shakespeare's *lying sepulcher'd in a tomb of his own making*, is in Waller's manner, not his own. But he made Shakespeare amends in his *L'ALLEGRO*, v. 133. H.

Birch, and from him doctor Newton, asserts, that this copy of verses was written in the twenty second year of Milton's age, and printed with the Poems of Shakespeare at London in 1640. It first appeared among other recommendatory verses, prefixed to the folio edition of Shakespeare's plays in 1632. But without Milton's name or initials. This therefore is the first of Milton's pieces that was published.

It was with great difficulty and reluctance, that Milton first appeared as an author. He could not be prevailed upon to put his name to *COMUS*, his first performance of any length that was printed, notwithstanding the singular approbation with which it had been previously received in a long and extensive course of private circulation. *LYCIDAS* in the Cambridge collection is only subscribed with his initial. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakespeare.

8. — *A live-long monument.*] It is *lasting* in the folio Shakespeare, and the edition of these Poems, 1645. So in Tonson, 1695, and

For whilst to th' shame of slow-endavoring art
 Thy easy numbers flow, and that each heart 10
 Hath from the leaves of thy unvalued book
 Those Delphic lines with deep impression took,
 Then thou our fancy of itself bereaving,
 Dost make us marble with too much conceiving;
 And so sepulcher'd in such pomp dost lie, 15
 That kings for such a tomb would wish to die.

On the UNIVERSITY CARRIER, who sickened
 in the time of his vacancy, being forbid to go
 to London, by reason of the plague.*

HERE lies old Hobson; Death hath broke his
 girt,
 And here, alas, hath laid him in the dirt;
 Or else the ways being foul, twenty to one,
 He's here stuck in a slough, and overthrown.
 'Twas such a shifter, that if truth were known, 5
 Death was half glad when he had got him down;
 For he had any time this ten years full,
 Dodg'd with him betwixt Cambridge and the *Bull*.
 And sure Death could never have prevail'd,
 Had not his weekly course of carriage fail'd; 10
 But lately finding him so long at home,
 And thinking now his journey's end was come,

and 1765. And in Tickell, and Fenton. Milton I suppose, altered it to *livelong*, edit. 1673.

* I wonder Milton should suffer these two things on Hobson to appear in his edition of 1645. He, who at the age of nineteen, had so just a contempt for,

Those new-fangled toys, and trimming slight,
 Which take our new fantastics with delight.

H.

And

And that he had ta'en up his latest inn,
 In the kind office of a chamberlin 14
 Show'd him his room where he must lodge that night,
 Pull'd off his boots, and took away the light:
 If any ask for him, it shall be fed,
 Hobson has slept, and's newly gone to bed.

ANOTHER on the same.*

HERE lieth one, who did most truly prove
 That he could never die while he could move;
 So hung his destiny, never to rot
 While he might still jog on and keep his trot,
 Made of sphere-metal, never to decay 5
 Until his revolution was at stay.

14. *In the kind office of a Chamberlin, &c.*] I believe the Chamberlain is an officer not yet discontinued in some of the old inns in the city. But Chytraeus a German, who visited England about 1580, and put his travels into Latin verse, mentions it as an extraordinary circumstance, that it was the custom of our inns to be waited upon by women. In Peele's OLD WIVES TALE, of which before, Fantastique says, "I had euen as liue the chamberlaine of the White Horse had called me vp to bed." A. i. S. i. Hobson's inn at London was the Bull in Bishops-gate-street, where his figure in fresco with an inscription, was lately to be seen. Peck, at the end of his MEMOIRS OF CROMWELL, has printed Hobson's Will, which is dated at the close of the year 1630. He died Jan. 1, 1630, while the plague was in London. This piece was written that year. The proverb, to which Hobson's caprice, founded perhaps on good sense, gave rise, needs not to be repeated. Milton was now a student at Cambridge.

* Among archbishop Sancroft's transcripts of poetry made by him at Cambridge, now in the Bodleian library, is an anonymous poem on the death of Hobson. It was perhaps a common subject for the wits of Cambridge. I take this opportunity of observing, that in the same bundle is a poem on Milton's friend LYCIDAS, Mr. King, by Mr. Booth, of Corpus Christi, not in the published collection. Coll. MSS. TANN. 465. See pp. 235. 237.

Time

Time numbers motion, yet (without a crime
 'Gainst old truth) motion number'd out his time:
 And like an engin mov'd with wheel and weight,
 His principles being ceas'd, he ended strait. 10
 Rest that gives all men life, gave him his death,
 And too much breathing put him out of breath;
 Nor were it contradiction to affirm
 Too long vacation hasten'd on his term.
 Merely to drive the time away he sicken'd, 15
 Fainted, and died, nor would with ale be quicken'd;
 Nay, quoth he, on his swooning bed out-stretch'd,
 If I mayn't carry, sure I'll ne'er be fetch'd,
 But vow, though the cross doctors all stood hearers,
 For one carrier put down to make six bearers. 20
 Ease was his chief disease, and to judge right,
 He died for heaviness that his cart went light:
 His leisure told him that his time was come,
 And lack of load made his life burdensome,
 That even to his last breath (there be that say't) 25
 As he were press'd to death, he cry'd more weight;
 But had his doings lasted as they were,
 He had been an immortal carrier.
 Obedient to the moon he spent his date
 In course reciprocal, and had his fate 30
 Link'd to the mutual flowing of the seas,
 Yet (strange to think) his *wain* was his increase:
 His letters are deliver'd all and gone,
 Only remains this superscription.

On the new forcers of conscience under the
LONG PARLIAMENT.

BECAUSE you have thrown off your Prelate
Lord,
And with stiff vows renounc'd his Liturgy,
To seise the widow'd whore Plurality
From them whose sin ye envied, not abhorr'd;
Dare ye for this adjure the civil sword
To force our consciences that Christ set free,
And ride us with a classic hierarchy

1. *Because you have thrown off your prelate lord, &c.*] In railing at establishments, Milton not only condemned episcopacy. He thought even the simple institutions of the new reformation too rigid and arbitrary for the natural freedom of conscience. He contended for that sort of individual or personal religion, by which every man is to be his own priest. When these verses were written, which form an irregular sonnet, presbyterianism was triumphant: and the independents and the churchmen joined in one common complaint against a want of toleration. The church of Calvin had now its heretics. Milton's haughty temper brooked no human controul. Even the parliamentary hierarchy was too coercive for one who acknowledged only KING JESUS. His froward and refining philosophy was contented with no species of carnal policy. Conformity of all sorts was slavery. He was persuaded, that the modern presbyter was as much calculated for persecution and oppression as the antient bishop.

2. *And with stiff vows renounc'd his liturgy.*] The Directory was enforced under severe penalties in 1644. The legislature prohibited the use of the Book of Common Prayer, not only in places of public worship, but in private families.

7. *And ride us with a classic hierarchy.*] In the presbyterian church now established by law, there were, among others, classical assemblies. The kingdom of England, instead of so many dioceses, was now divided into a certain number of Provinces, made up of representatives from the several Classes within their respective boundaries. Every parish had a congregational or parochial presbytery for the affairs of its own circle; these parochial presbyteries

Taught ye by mere A. S. and Rotherford?
Men whose life, learning, faith and pure intent

were combined into Classes, which chose representatives for the provincial assembly, as did the provincial for the national. Thus, the city of London being distributed into twelve classes, each class chose two ministers and four lay-elders, to represent them in a Provincial Assembly, which received appeals from the parochial and classical presbyteries, &c. These ordinances, which ascertain the age of the piece before us, took place in 1646, and 1647. See Scobell, COLL. P. I. p. 99. 150.

8. *Taught ye by mere A. S. and Rotherford.*] Doctor Newton says, "I know not who is meant by A. S. Some book might have "have been published, signed by these letters, and perhaps an "equivoque might also be intended." The independents were now contending for toleration. In 1643, their principal leaders published a pamphlet with this title, "AN APOLOGETICALL NARRATION of some Ministers formerly exiles in the Netherlands, "now members of the Assembly of Divines. Humbly submitted "to the honourable Houses of Parliament. By Thomas Goodwyn, "Sydrack Sympfon, Philip Nye, Jer. Burroughs, and William "Bridge, the authors thereof. Lond. 1643." In quarto. Their system is a middle way between Brownism and presbytery. This piece was answered by one A. S. the person intended by Milton. "Some Observations and Annotations upon the APOLOGETICALL "NARRATION, humbly submitted to the honourable Houses of "Parliament, the most reverend and learned divines of the Assembly, and all the protestant churches here in this island and abroad. "Lond. 1644." In quarto. The Dedication is subscribed A. S. The independents then retorted upon A. S. in a pamphlet called "A Reply of the two Brothers to A. S. Wherein you have Observations, Annotations, &c. upon the APOLOGETICALL NARRATION. With a plea for liberty of conscience for the apologists "church-way: against the cavils of the said A. S. formerly called "M. S. to A. S. &c. &c. Lond. 1644." In quarto. I quote from the second edition enlarged. There is another piece by A. S. It is called a "Reply to the second Return." This I have never seen. His name was never known.

Samuel Rutherford, or Rutherford, was one of the chief commissioners of the church of Scotland, who sat with the Assembly at Westminster, and who concurred in settling the grand points of presbyterian discipline. He was professor of divinity in the university of Saint Andrew's, and has left a great variety of Calvinistic tracts. He was an avowed enemy to the independents, as appears from his Disputation on pretended liberty of conscience, 1649. This was answered by John Cotton a Separatist of New England.

It

Would have been held in high esteem with Paul, to
 Must now be nam'd and printed Heretics
 By shallow Edwards and Scotch what d'ye call:
 But we do hope to find out all your tricks,

It is hence easy to see, why Rotherford was an obnoxious character to Milton. Rutherford's *LETTERS*, called *JOSHUA REDIVIVUS*, are the most genuine specimen I remember to have seen of the enthusiastic cant of the old Scotch divines: more particularly of the eloquence of those preachers, who opposed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glasgow so late as the year 1765. 8vo. The editor says, that his author's "praise is already in the churches." In what church, professing any degree of rational religion?

12. *By shallow Edwards.*] It is not the *GANGRENA* of Thomas Edwards that is here the object of Milton's resentment, as Doctor Newton and Mr. Thyer have supposed. Edward had attacked Milton's favourite plan of independency, in a pamphlet full of miserable invectives, immediately and professedly levelled against the *APOLOGETICALL NARRATION* abovementioned, and entitled, "*ANTAPOLOGIA, or a full answer to the APOLOGETICALL NARRATION, &c. Wherein is handled many of the Controversies of these times, by T. Edwards minister of the gospel, Lond. 1644.*" In quarto. But Edwards had some time before published his opinions against congregational churches, "*Reasons against the independent government of particular congregations: as also against the toleration of such churches to be erected in this kingdome. Together with an answer to such reasons as are commonly alledged for a toleration. Presented in all humility to the honourable house of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641.*" In quarto. However, in the *GANGRENA*, not less than in these two tracts, it had been his business to blacken the opponents of presbyterian uniformity, that the parliament might check their growth by penal statutes. Against such enemies, Milton's chief hope of enjoying a liberty of conscience, and a permission to be of any religion but popery, was in Cromwell, who for political reasons allowed all professions; and who is thus addressed as the great guardian of religious independence, *SONN. XVI. 11.*

—New foes arise,

Threatening to bind our SOULS in SECULAR CHAINS:

Help us to save FREE CONSCIENCE from the paw

Of HIRELING WOLVES, whose gospel is their maw.

Your plots and packing worse than those of Trent,
 That so the Parliament
 May with their wholefome and preventive shears 16
 Clip your phylacteries, though bauk your ears,
 And succour our just fears,
 When they shall read this clearly in your charge,
 New Presbyter is but old Priest writ large. 20

12. — *And Scotch what d'ye call.*] Perhaps Henderfon, or George Galaspie, another Scotch minister with a harder name, and one of the ecclesiastical commissioners at Westminster. John Henderfon appears as a *loving friend* in Rutherford's JOSHUA REDIVIVUS. B. iii. EPIST. 50. p. 482. And Hugh Henderfon, B. i. EPIST. 127. p. 186. See also, Ibid. p. 152. And Alexander Henderfon, B. i. EPIST. 16. p. 33. But I wish not to bewilder myself or my readers any farther in the library of fanaticism. Happily the books, as well as the names, of the enthusiasts on both sides of the question, are almost consigned to oblivion.

14. *Your plots and packing worse than those of Trent.*] The famous council of Trent.

17. *Clip your phylacteries, though bauk your ears.*] That is, although your ears cry out that they need clipping, yet the mild and gentle Parliament will content itself, with only clipping away your Jewish and persecuting principles. W.

Tickell, I think, is the first who gives *bauk*, or *bauk*, from the errata of edition 1673, which has *bank*. Fenton retains the error from Tonson's text. It is wonderful that Tonson, in edit. 1695, should have retained *bank*, without consulting the Errata of an edition which is his model. The line stands thus in the manuscript,

Crop ye as close as marginal P——'s ears.

That is, Prynne, whose ears were cropped close in the pillory, and who was fond of ostentatiously loading the margin of his voluminous books with a parade of authorities. But why was the line altered when this piece was first printed in 1673, as Prynne had been then dead four years? Perhaps he was unwilling to revive, and to expose to the triumph of the royalists now restored, this disgrace of one of the leading heroes of the late faction. Notwithstanding Prynne's apostacy. The meaning of the present context is, "Check your insolence, without proceeding to cruel punishments." To *balk*, is to *spare*.

20. — *Writ large.*] That is, more domineering and tyrannical, W.

SONNETS.*

I.

TO THE NIGHTINGALE.

O Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,

* Petrarch, says doctor Newton, has gained the reputation of being the first author and inventor of this species of poetry. This is a great mistake: for *Guittone d'Arezzo*, who flourished about the year 1250, many years before Petrarch was born, first used the measure observed in the Sonnet; a measure, which the great number of similar terminations renders easy in the Italian, but difficult in language. Dr. J. WARTON.

Dr. Johnson remarks that, for this reason, the fabric of the regular Sonnet has never succeeded in English. But surely Milton and others have shewn, that this inconvenience may be surmounted, and excellence results from difficulty.

To the Nightingale.] No poet has more frequently celebrated the nightingale than Milton. Where he says in *PARAD. LOST*, B. iv. 603.

—The wakeful nightingale,

She ALL NIGHT LONG her amorous descant sung, &c.

Perhaps he remembered Petrarch, *SONN. X.*

El'rosignuol, che dolcemente a l'ombra

TUTTE LE NOTTE si lamenta e piagne.

See

Thou with fresh hope the lover's heart dost fill,
 While the jolly hours lead on propitious May.
 Thy liquid notes that close the eve of day, 5
 First heard before the shallow cuckoo's bill,
 Portend success in love; O if Jove's will
 Have link'd that amorous power to thy soft lay,

See also PARAD. L. vii. 435. Where doctor Newton observes,
 "his fondness for this little bird is very remarkable."

4. *While the jolly hours lead on propitious May.*] Because the
 nightingale is supposed to begin singing in April. So Sydney, in
 ENGLAND'S HELICON; Signat. O. edit. 1614.

The nightingale, so soone as Aprill bringeth
 Vnto her rested sense a perfect waking,
 While late bare earth proud of new clothing springeth,
 Singes out her woes, &c.——

5. *Thy liquid notes that close the eve of day.*] So in COM. v. 978.
 And those happy climes that lie
 Where day never SHUTS his EYE.

And in LYCIDAS, v. 26.

Under the opening EYELIDS of the MORN.

Compare Browne, BRIT. PAST. B. ii. S. iii. p. 78.

When from a wood, wherein the EYE OF DAY
 Had long a stranger beene.——

See Note on IL. PENS. v. 141.

6. *First heard before the shallow cuckoo's bill, &c.*] That is, if
 they happen to be heard before the cuckow, it is lucky for the lo-
 ver. But Spenser calls the cuckow the messenger of spring, and
 supposes that *his trumpet shrill* warns all lovers to wait upon Cupid,
 SONN. xix. Jonson gives this appellation to the nightingale, in
 the SAD SHEPHERD, A. ii. S. vi.

But best, the dear good angel of the spring,
 The nightingale.——

ANGEL is messenger. And the whole expression seems to be li-
 terally from a fragment of Sappho, preserved by the scholiast on So-
 phocles, ELECTR. v. 148.

ΗΡΟΣ Δ' ΑΓΓΕΛΟΣ, ἡμερόφωρος ἀνδάν.

Veris nuntia, amabiliter cantans luscinia.

Or from one of Simonides, of the swallow. Schol. Aristoph. AV.
 v. 1410.

Now timely sing, ere the rude bird of hate
 Foretel my hopeleſs doom in ſome grove nigh;
 As thou from year to year haſt ſung too late
 For my relief, yet haſt no reaſon why :
 Whether the Muſe, or Love call thee his mate,
 Both them I ſerve, and of their train am I.

II.

Donna leggiadra il qui bel nome honora
 L'herboſa val di Rheno, e il nobil varco,
 Bene è colui d'ogni valore ſcarco
 Qual tuo ſpirto gentil non innamorò,
 Che dolcemente moſtra ſi di fuora
 De ſui atti ſoavi giamai parco,
 E i don', che ſon d'amor faette ed arco,
 La onde l' alta tua virtù s'infiora.
 Quando tu vaga parli, o lieta canti
 Che mover poſſa duro alpeſtre legno
 Guardi ciaſcun a gli occhi, ed a gli orecchi
 L'entrata, chi di te ſi trouva indegno;
 Gratia ſola di ſu gli vaglia, inanti
 Chel diſio amoroſo al cuor s'invecchi.

III.

Qual in colle aſpro, al imbrunir di ſera
 L'avezza giovinetta paſtorella

ΑΓΓΕΛΟΣ κλυτὰ ΕΑΡΟΣ ἀνέοσμε, κναεῖα χελιδών.
 Nuntia inelyta veris ſuaueolentis, fuſca hirundo.

Milton laments afterwards, that hitherto the nightingale had not preceded the cuckow as ſhe ought : had always ſung too late, that is, after the cuckow.

1. *Qual in colle aſpro, al imbrunir di ſera.*] To expreſs the approach of evening, the Italians ſay, *ſu l'imbrunir*. And thus Petrarch, as Mr. Bowle obſerves, “IMBRUNIR veggio la SERA.” CANZ. xxxvii. Milton had this Italian word in his head, where he uſes the word IMBROWN, in PARAD. L. B. iv. 246.

—Where

Va bagnando l'herbetta strana e bella
 Che mal si spande a disusata spera
 Fuor di sua natia alma primavera, 5
 Così Amor meco insù la lingua snella
 Destà il fior novo di strana favella,
 Mentre io di te, vezzosamente altera,
 Canto, dal mio buon popol non inteso
 E'l bel Tamigi cangio col bel Arno. 10
 Amor lo volse, ed io a l'altrui peso
 Seppi ch'Amor cosa mai volse indarno.
 Deh! foss'il mio cuor lento e'l duro feno
 A chi pianta dal ciel sì buon terreno.*

—Where the unpierc'd shade
 IMBROWN'D the noontide bowers.—

So also, in *IL PENS.* v. 134.

And shadows BROWN that Sylvan loves
 Of pine and monumental oak.

And “Alleys BROWN,” in *PAR. REG.* ii. 293. Compare Tasso,
GIER. LIB. C. xiv. 70.

Quinci ella in cima à una montagna ascende
 Disabitata, e d'ombre oscura, e BRUNA.

And Marino, *L'ADON. C.* viii. 147.

IMBRUNIR d'oriente il ciel si vede.

And, to come home to the text, compare *PARAD. L.* ix. 1088.

—Highest wood, impenetrable
 To star or sun-light, spread their umbrage broad,
 And BROWN as evening.—

3. *Va bagnando l'herbetta, &c.*] See Petrarch's *CANZONE* just quoted, v. 24.

Da BAGNAR l'HERBÈ, &c.—

* Of Milton's Sonnets only this, the fourth, fifth, and sixteenth, are closed with rhyming couplets.

CANZONE.†

RIdonfi donne e giovani amorosi
 M' accostandosi attorno, e perche scrivi,
 Perche tu scrivi in lingua ignota e strana
 Verseggiando d' amor, e come t'osi?
 Dinne, se la tua spema sia mai vana, 5
 E de pensieri lo miglior t'arrivi;
 Così mi van burlando, altri rivi
 Altri lidi t'aspettan, ed altre onde
 Nelle cui verdi sponde
 Spuntati ad hor, ad hor a la tua chioma 10
 L'immortal guiderdon d' eterne frondi
 Perche alle spalle tue soverchia soma?
 Canzon dirotti, e tu per me rispondi
 Dice mia Donna, e'l suo dir, é il mio cuore
 Questa e lingua di cui si vanta Amore. 15

† Not to disturb the numbers of the Sonnets, I have placed the CANZONE here, according to the other editions. It is from Petrarch, that Milton mixes the CANZONE with the SONETTO. Dante regarded the CANZONE as the most perfect species of lyric composition. DELLA VOLG. ELOQU. c. iv. But for the CANZONE he allows more laxity than for the Sonnet. He says, when the Song is written on a grave or tragic subject, it is denominated CANZONE, and when on a comic, CANTILENA, as diminutive: See Newton, p. 206.

7. — *Altri rivi*

Altri lidi t'aspettan, ed altre onde, &c.] The lines are an echo to a stanza in Ariosto, where Astolpho explores the regions of the moon. ORL. FUR. xxxiv. 72.

Altri fiumi, altri laghi, altre compagne, &c.

Altri piani, altre valli altre montagne, &c.

See LYCIDAS, v. 174.

Where other groves, and other shores along, &c.

The lady implied in the Italian Sonnets is perhaps Leonora, of whom more will be said hereafter.

VOL. I.

T t

IV.

IV.

Diodati, e te'l dirò con maraviglia,
 Quel ritroso io ch'ampor spreggiar soléa
 E de suoi lacci spesso mi ridéa
 Già caddi, ov'huom dabben talhor s'impiglia.
 Ne treccie d'oro, ne guancia vermiglia
 M'abbaglian sì, ma sotto nova idea
 Pellegrina bellezza che'l cuor bea,
 Portamenti alti honesti, e nelle ciglia

5

5. *Ne treccie d'oro, ne guancia vermiglia*
M'abbaglian sì, &c.] So in COMUS, v. 752.

What need a VERMIL-tinctur'd lip for that,
 Love-darting eyes, and tresses like the morn?

And on the DEATH OF A FAIR INFANT, v. 5.

—That lovely dye

That did thy CHEEK ENVERMEIL.—

See the last Note.

8. *Portamenti alti honesti.*—] So before, SONN. iii. 8. “Verozzamenti altiera.” *Portamento* expresses the lofty dignified deportment, by which the Italian poets constantly describe female beauty; and which is strikingly characteristic of the composed majestic carriage of the Italian Ladies, either as contrasted with the liveliness of the French, or the timid delicacy of the English. Compare Petrarch's first Sonnet on the Death of Laura. SONN. ccxxxix.

Ohime, il bel viso! Ohime, il soave sguardo!

Ohime, il portamento leggiadro altiero!

Our author appears to have applied this Italian idea of a graceful solemnity in his description of Eve.

Milton, as it may be seen from these Sonnets, appears to have been struck, on going into Italy, with a new idea of foreign beauty, *sotto novo idea* “*Pellegrina Bellezza*.” He is now no longer captivated with the *breccie d'oro*, nor the bloom so conspicuous in fair-haired complexions, *guancia vermiglia*; but with the *nelle ciglia*, *Quel sereno d'amabil nero*, the *degli occhi, sì gran fuoco*. I would add the *E'l cantar*, unless that was a particular compliment to his Leonora. The dark hair and eye of Italy are now become his new favourites. When a youth of nineteen, in his general description of the English Fair, he celebrates Cupid's golden nets of hair. L. i. El. i.

Quel fereno fulgor d'amabil nero,
 Parole adorne di lingua piu d'una,
 E'l cantar che di mezzo l'hemispero
 Traviar ben puo la faticosa Luna,
 E degli occhi suoi auventa sì gran fuoco
 Che l'incerar gli orecchi mi fia poco.

V.

Per certo i bei vostr'occhi, Donna mia
 Effer non puo che non fian lo mio sole
 Si mi percuoton forte, come ei fuole

60. And in COMUS, beauty is characterised by *vermeil-tinctured cheeks, and tresses like the morn.*

2. — *Non fian lo mio sole*

Si mi percuoton forte. —] So Ariosto, ORLANDO FUR,

C. viii. 20.

PERCOTE il SOL ardente il vicin colle.

Again, C. x. 35.

PERCOTE il SOL nel colle e fa ritorno.

Milton has the same Italian idiom in PARAD. L. B. iv. 244.

—Where the morning sun first warmly SMOTE
 The open field. —

So also Shakespeare, LOVE'S LAB. LOST, A. iv. S. iii.

As thy eyebeams when their fresh RAYS have SMOTE
 The dew of night that on my cheek down flows.

Virgil says of light, ÆN. viii. 25.

—Summique FERIT laquearia tecti.

And V. Flaccus, ARGON. i. 496.

—PERCUSSAQUE sole sequuntur
 Scuta virum. —

And Statius, THEB. vi. 666.

Qualis Bistoniis clypeus Mavortis in agris
 Luce mala Pangæa FERIT. —

I will add a parallel from Prudentius, as it illustrates another passage of Milton; HYMN. ii. 6.

CALIGO terræ scinditur
 Solis PERCUSSA SPICULO.

Per l'arene di Libia chi s'invia,
 Mentre un caldo vapor (ne sentì pria) 5
 Da quel lato si spinge ove mi duole,
 Che forse amanti nelle lor parole
 Chiaman sospir; io non so che si fia:
 Parte rinchiusa, e turbida si cela
 Scoffo mi il petto, e poi n'uscendo poco 10
 Quivi d' attorno o s'agghiaccia, o s'ingiela;
 Ma quanto a gli occhi giunge a trovar loco
 Tutte le notti a me suol far piovole
 Finche mia Alba riven colma di rose.*

VI.

Giovane piano, e simplicetto amante
 Poi che fuggir me stesso in dubbio sono,
 Madonna a voi del mio cuor l'humil dono
 Faro divoto; io certo a prove tante
 L'ebbi fedele, intrepido, costante,
 De pensieri leggiadro, accorto, e buono;

See also Buchanan, *SILV.* iv. p. 53. *OPP.* edit. 1715.

CUSPIDE jucundæ lucis *PERCUSSA* reident
Arva.—

And De *SPHÆRA*, Lib. i. p. 123.

Cum [sit] *FERIT* *Æthiopas* radiorum *CUSPID.*

See also, *ibid.* pp. 116. 119. 130. 132. And in other places.

And Fletcher of the sun, *PURPL. ISL.* xii. 25.

And with his arrowes th' idle fogge doth chase.

So in *PARAD. L. B.* vi. 15. Of morning.

—From before her vanish'd *NIGHT*

SHOT THROUGH with orient beams.—

* The forced thoughts at the close of this Sonnet are intolerable. But he was now in the land of conceit, and was infected by writing in its language. He had changed his native Thames for Arno, *SONN.* iii. 9.

Canto, dal mio buon popol non inteso,

E'l bel *TAMIGI* cangio col bel *ARNO*.

Quando

Quando rugge il gran mondo, e scocca il tuono,
 S'arma di se, e d' intero diamante,
 Tanto del forse, e d' invidia sicuro,
 Di timori, e speranze al popol use 10
 Quanto d'ingegno, e d'alto valor vago,
 E di cetta sonora, e delle muse :
 Sol troverete in tal parte men duro
 Ove Amor mise l'insanabil ago.*

VII.

On his being arrived to the age of 23.†

How soon hath Time, the subtle thief of youth,
 Stolen on his wing my three and twentieth year!

* Milton had a natural severity of mind. For love-verses, his Italian Sonnets have a remarkable air of gravity and dignity. They are free from the metaphysics of Petrarch, and are more in the manner of Dante. Yet he calls his seventh Sonnet, in a Letter printed from the Cambridge manuscript by Birch, a composition in the PETRARCHIAN stanza.

In 1762, the late Mr. Thomas Hollis examined the Laurentian library at Florence, for six Italian Sonnets of Milton, addressed to his friend Chimentelli; and, for other Italian and Latin compositions and various original letters, said to be remaining in manuscript at Florence. He searched also for an original bust in marble of Milton, supposed to be somewhere in that city. But he was unsuccessful in his curious enquiries.

† Written at Cambridge in 1631, and sent in a letter to a friend, who had importuned our author to take orders. Of this letter there are two draughts in the Trinity manuscript. He there says, you object "that I have given up myself to dream away my years in the arms of studious retirement, like Endymion with the moon on Latmus hill." He calls this Sonnet, "my night-ward thoughts some time since, made up in a Petrarchian stanza."

2. *Stolen on his wing my three and twentieth year.*] Mr. Bowle here cites ALL'S WELL THAT ENDS WELL, A. v. S. iii.

— On our quick't decrees
 The inaudible and noiseless foot of Time
 STEALS, e'er we can effect them.—

But

My hasting days fly on with full career,
 But my late spring no bud or blossom shew'th.
 Perhaps my semblance might deceive the truth, 5
 That I to manhood am arriv'd so near,
 And inward ripeness doth much less appear,
 That some more timely-happy spirits indu'th.
 Yet be it less or more, or soon or slow,
 It shall be still in strictest measure even 10
 To that same lot, however mean or high,
 Toward which Time leads me, and the will of Heaven;
 All is, if I have grace to use it so,
 As ever in my great task-master's eye.

VIII.

When the assault was intended to the City.

Captain or Colonel, or Knight in arms,
 Whose chance on these defenceless doors may seize,
 If deed of honour did thee ever please,
 Guard them, and him within protect from harms.
 He can requite thee, for he knows the charms 5
 That call fame on such gentle acts as these,
 And he can spread thy name o'er lands and seas,

But the application of STEAL is different. In Shakespeare, Time comes imperceptibly upon, so as to prevent, our purposes. In Milton, Time, as imperceptibly and silently, brings on his wing, in his flight, the poet's twenty third year. Juvenal should not here be forgotten, in a passage of consummate elegance. SAT. ix. 129.

—Dum ferta, unguenta, puellas,

Poscimus, OBREPIT NON INTELLECTA senectus.

1. *Captain or Colonel, or Knight in arms.*] So Shakespeare, K. RICHARD II. A. i. S. iii. Where Bolingbroke enters, “appel-
 “lant in armour,”

K. Rich. Marshal, ask yonder KNIGHT IN ARMS.

Whatever

Whatever clime the sun's bright circle warms.
 Lift not thy spear against the Muses bow'r :
 The great Emathian conqueror did spare 10
 'The house of Pindarus, when temple' and tow'r
 Went to the ground : And the repeated air
 Of sad Electra's poet had the pow'r
 To save th' Athenian walls from ruin bare.

10. *The great Emathian conqueror did spare*

The house of Pindarus.—] As a poet, Milton had as good right to expect this favour as Pindar. Nor was the English monarch less a protector of the arts, and a lover of poetry, than Alexander. As a subject, Milton was too conscious that his situation was precarious, and that his seditious tracts had forfeited all pretensions to his sovereign's mercy.

Mr. Bowle here refers us to Pliny, L. vii. c. 29. "Alexander Magnus Pindari vatis familiæ penatibusque jussit parci, cum Thebas caperet." And to the old commentator on Spenser's Pastorals, who relates this incident more at large, and where it might have first struck Milton as a great reader of Spenser.

Ælian says, that in this havock, Alexander ΕΤΙΜΗΣΕ honoured the family of Pindar, and suffered his house alone to stand untouched and intire: having killed ninety thousand Thebans, and captivated thirty thousand. VAR. HIST. Lib. xiii. c. 7.

11. — *When temple' and tow'r*

Went to the ground.—] TEMPLE and TOWER is a frequent combination in the old metrical romances. See SEGE of JERUSALEM, MSS. COTT. Cal. A. 2. f. 122. And Davie's ALEXANDER, Bibl. Bodl. f. 112. Our author has it again, PAR. REG. B. iii. 268.

— O'er hill and dale,

Forest, and field, and flood, TEMPLES AND TOWERS.

And again, in the description of the buildings of Rome, *ibid.* B. iv. 34.

— An imperial city stood

With TOWRES and TEMPLES proudly elevate.

13. *Of sad Electra's poet, &c.*] Plutarch relates, that when the Lacedæmonian general Lysander took Athens, it was proposed in a council of war intirely to rase the city, and convert its site into a desert. But during the debate, at a banquet of the chief officers, a certain Phocian sung some fine anastrophics from a chorus of the ELECTRA of Euripides; which so affected the hearers, that they declared

IX.

TO A VIRTUOUS YOUNG LADY.

Lady that in the prime of earliest youth
 Wisely hast shunn'd the broad way and the green,
 And with those few art eminently seen,
 That labour up the hill of heavenly truth,
 The better part with Mary and with Ruth 5
 Chosen thou hast ; and they that overween,
 And at thy growing virtues fret their spleen,
 No anger find in thee, but pity' and ruth.
 Thy care is fix'd, and zealously attends
 To fill thy odorous lamp with deeds of light, 10

declared it an unworthy act, to reduce a place, so celebrated for the production of illustrious men, to total ruin and desolation. The lines of Euripides are at v. 168.

Ἀγαμέμνωνος ὃ κῆρα, ἤλυθον Ἡ-
 λέκτρα ποτὶ σὰν ἀγροτέρην αὐλάν.
 Ἐμολέ τις, &c.

It appears, however, that Lyfander ordered the walls and fortifications to be demolished. See Plutarch. OPP. tom. ii. VIT. p. 807. Par. 1572. 8°.

By the epithet *SAD*, Milton denominates the pathetic character of Euripides. *REPEATED* signifies *recited*. But it has been ingeniously suggested, that the epithet *SAD* belongs to Eleetra, who very often calls herself ΟΙΚΤΡΑ, ΤΑΛΑΙΝΑ, &c. in Euripides's play ; and says, that all the city gave her the same appellation, “ κικλησκουσὶ δὲ μ' ΑΘΑΙΑΝ Ηλεκτρα πολίηται.”

14. *To save th' Athenian walls by ruin bare.*] See our author's PSALM vii. 60.

Fall on his crown with ruin *STEEP*.

The meaning in both instances is obvious and similar.

This is one of Milton's best Sonnets. It was written in 1642, when the King's army was arrived at Brentford, and had thrown the whole city into consternation.

6. — *Overween.*] PARAD. L. x. 878. “ Him *OVERWEENING* to *over-reach*.” See Note on COM. v. 309.

And

And hope that reaps not shame. Therefore be sure
 Thou, when the bridegroom with his feastful friends
 Passes to blifs at the mid hour of night,
 Hast gain'd thy entrance, Virgin wise and pure.

X.

To the Lady MARGARET LEY.*

Daughter to that good Earl, once President
 Of England's Council, and her Treasury,
 Who liv'd in both, unstain'd with gold or fee,
 And left them both, more in himself content,
 Till sad the breaking of that Parliament 5
 Broke him, as that dishonest victory
 At Chæronea, fatal to liberty,
 Kill'd with report that old man eloquent.
 Though later born than to have known the days
 Wherein your father flourish'd, yet by you, 10
 Madam, methinks I see him living yet;
 So well your words his noble virtues praise,
 That all both judge you to relate them true,
 And to possess them, honour'd Margaret.

12. *Thou, when the bridegroom with his feastful friends.*] FEASTFUL is an epithet in Spenser. He alludes to the midnight feasting of the Jews before the consummation of marriage.

11. *And hope that reaps not shame.*—] Ἐλπίς ἐ καταχύνει. Rom. v. v. H.

* Probably written about 1643. When Milton used frequently to visit this Lady, the daughter of sir James Ley, the earl of Marlborough.

1. *Daughter to that good Earl, &c.*] See Dugdale's BARON. ii. 450.

5. *Till sad the breaking of that Parliament.*] In 1628-9.

8 *Kill'd with report that old man eloquent.*] Isocrates, the orator. The victory was gained by Philip of Macedon over the Athenians.

XI.

*On the detraction which followed upon my writing
certain treatises.*

A book was writ of late call'd Tetrachordon,
And woven close, both matter, form and stile ;
The subject new : it walk'd the town a while,
Numb'ring good intellects ; now seldom por'd on.
Cries the stall-reader, Bless us ! what a word on 5
A title page is this ! and some in file

1. *A book was writ of late call'd Tetrachordon.*] This elaborate discussion, unworthy in many respects of Milton, and in which much acuteness of argument, and comprehension of reading, were idly thrown away, was received with contempt, or rather ridicule, as we learn from Howel's *LETTERS*. A better proof that it was treated with neglect, is, that it was attacked by two nameless and obscure writers only ; one of whom Milton calls, a *Serving-man turned Solicitor* ! Our author's divorce was on Platonic principles. He held, that disagreement of mind was a better cause of separation than adultery or frigidity. Here was a fair opening for the laughers. This and the following Sonnet were written soon after 1645. For this doctrine Milton was summoned before the Lords. But they not approving his accusers, the presbyterian clergy, or thinking the business too speculative, he was quickly dismissed. On this occasion Milton commenced hostilities against the Presbyterians. He illustrates his own system in this line of *PAR. L. ix. 372*. "Go, for thy stay, not FREE, absents thee more." See Note on *SAMS. AGON. v. 219*.

Milton wished he had not written this work in English. This is observed by Mr. Bowle, who points out the following proof, in the *DEFENSIO SECUNDA*. "Vellem hoc tantum, sermone ver-
"naculo me non scripisse : non enim in vernas lectores incidissem,
"quibus solenne est sua bona ignorare, aliorum mala irridere." *PROSE-WORKS*, ii. 331. This was one of Milton's books published in consequence of his divorce from his first wife.

TETRACHORDON signifies Expositions on the four chief places in Scripture which mention marriage or nullities in marriage.

5. *Cries the stall-reader.*—] So in *APOL. SMECTYMN. §. viii.*
"In the language of *STALL-EPISTLE* nonsense." *PR. W. 122.*

Stand

Stand spelling false, while one might walk to Mile-
End Green. Why is it harder, Sirs, than Gordon,
Colkitto, or Macdonnel, or Galasp? 9

Those rugged names to our like mouths grow sleek,
That would have made Quintilian stare and gasp.
Thy age, like ours, O Soul of Sir John Cheek,
Hated not learning worse than toad or asp,
When thou taught'st Cambridge, and king Edward
Greek.

8. —*Why is it.*—] Tonson, who might have been taught better by the Errata of the edition he followed, reads *is better*, in his edition of 1695. So also *Colikkto*, v. 7.

9. *Colkitto, Mackdonnel, or Galasp.*] Milton is here collecting, from his hatred to the Scots, what he thinks Scottish names of an ill sound. *Colkitto* and *Macdonal*, are one and the same person; a brave officer on the royal side, an Irish man of the Antrim family, who served under Montrose. The *Macdonals* of that family are styled, by way of distinction, *Mac Colcittok*, i. e. descendants of James Colin. *Galasp* is a Scottish writer against the Independents; for whom see verses on the FORCERS OF CONSCIENCE, &c.

Ib. —*Or Galasp.*] He is *George Gilespie*, one of the Scotch members of the Assembly of Divines, as his name is subscribed to their Letter to the Belgic, French, and Helvetian churches, dated 1643. In which they pray, "that these three nations may be joined as one Stick in the hands of the Lord:—that all Mountains may become Plains before them and us; that then all who now see the Plummets in our hands, may also behold the Topstone set upon the head of the Lord's house among us, and may help us with shouting to cry, *Grace, Grace*, to it." Rushw. p. 371. Such was the rhetoric of these reformers of reformation! There are two or more Letters from Samuel Rutherford, to Gilespie, in *JOSHUA REDIVIVUS*, quoted above. See P. ii. EPIST. 54. 55. p. 408. seq. P. i. EPIST. 114. p. 165. EPIST. 77. p. 122.

13. *Hated not learning worse than toad or asp.*] Mr. Bowle quotes Halle, *RICH.* ii. f. 34. "Diverse noble personages hated Kinge Richard worse than a toade or a serpent."

XII.

On the SAME.

I did but prompt the age to quit their clogs
 By the known rules of ancient liberty,
 When strait a barbarous noise environs me
 Of owls and cuckoos, asses, apes and dogs : 4
 As when those hinds that were transform'd to frogs
 Rail'd at Latona's twin-born progeny,
 Which after held the sun and moon in fee.
 But this is got by casting pearl to hogs ;
 That bawl for freedom in their senseless mood, 9
 And still revolt when truth would set them free.
 Licence they mean when they cry Liberty ;
 For who loves that, must first be wise and good ;
 But from that mark how far they rove we see
 For all this waste of wealth, and loss of blood.

3. *When strait a barbarous noise, &c.*] Milton was violently censured by the presbyterian clergy for his *TETRACHORDON*, and other tracts of that tendency. See Ovid, *METAM.* vi. 381.

11. *Licence they mean when they cry Liberty.*] “ The hypocrisy “ of some shames not to take offence at this doctrine [the liberty “ of Divorce] for *Licence* ; whereas indeed, they fear it would re- “ move *Licence*, and leave them but few companions.” *TETRACHORD.* vol. I. 4to. p. 319. He further explains himself at the bottom of the same page : “ This one virtue incomparable it “ [the prohibition of divorce] hath, to fill all christendom with “ whoredoms and adulteries, beyond the art of Balaams or of De- “ vils.” Again, in his *TENURE OF KINGS AND MAGISTRATES*, p. 341. “ Indeed, none can love freedom heartily but good men : “ the rest love not *Freedom*, but *Licence* ; which never hath more “ scope or more indulgence than under tyrants.” H.

XIII.

*To Mr. H. LAWES on the publishing his Aires.**

Harry, whose tuneful and well measur'd song
 First taught our English music how to span
 Words with just note and accent, not to scan
 With Midas ears, committing short and long;
 Thy worth and skill exempts thee from the throng,
 With praise enough for envy to look wan; 6
 To after age thou shalt be writ the man,
 That with smooth air could'st humour best our
 tongue.

Thou honour'st verse, and verse must lend her wing
 To honour thee, the priest of Phœbus quire, 10
 That tun'st their happiest lines in hymn, or story.

* See PRELIM. N. to COMUS.

4. —*Committing short and long.*] COMMITTING is a Latinism.

11. —*Or story.*] “The story of Ariadne set by him to music.” This a note in the margin of this sonnet, as it stands prefixed to “Choice Psalms put into musick by Henry and William Lawes, Lond. for H. Moseley 1648.” The inscription is there, “To my friend Mr. HENRY LAWES.” In the ninth line, is the true reading *lend*, as in the manuscript, for “*send her wing*,” as in the edition 1673. See PRELIM. Notes on COMUS.

14. *Than his Casella, &c.*] Dante, on his arrival in Purgatory sees a vessel approaching the shore, freighted with souls under the conduct of an angel, to be cleansed from their sins and made fit for Paradise. When they are disembarked, the poet recognizes in the croud his old friend Casella the musician. The interview is strikingly imagined, and in the course of an affectionate dialogue, the poet requests a soothing air; and Casella sings, with the most ravishing sweetness, Dante's second CANZONE. CONVIT. p. 116. vol. iv. P. i. Ven. 1758. 4to. It begins,

Amor, che nella mente mi ragiona.

See Dante's PURGATOR. C. ii. v. 111. The Italian commentators on the passage say, that Casella, Dante's friend, was a musician of distinguished excellence. He must have died a little before the

Dante shall give fame leave to set thee higher
 Than his Casella, whom he woo'd to sing
 Met in the milder shades of Purgatory.

XIV.

*On the religious memory of Mrs. CATHARINE
 THOMSON,* my christian friend, deceased
 16 Decemb. 1646.*

When faith and love, which parted from thee never,
 Had ripen'd thy just soul to dwell with God,
 Meekly thou didst resign this earthly load
 Of death, call'd life; which us from life doth sever.
 Thy works, and alms, and all thy good endeavor, 5
 Stay'd not behind, nor in the grave were trod;

the year 1300. In the Vatican library is a Ballatella, or Madrigal, inscribed *Lemmo da Pistoja, e Casella diede il Suono*. That is, Lemmo da Pistoja wrote the words, which were set to music by Casella. Num. 3214. f. 149. Crescimbeni mentions an ancient manuscript Ballatella, with Dante's words and his friend Schiobetti's music. Inscribed *Parole di Dante, e Suono di Schiobetti*. 1ST. VOLG. POES. p. 409. From many parts of his writings, Dante appears to have been a judge and a lover of music. This is not the only circumstance in which Milton resembled Dante. By *milder shades*, our author means, shades comparatively much less horrible than those which Dante describes in the *INFERNO*.

* Peck supposes, that Milton, from his acquaintance with this Mrs. Thomson and Thomas Ellwood, was a quaker. Milton was certainly of that profession, or general principle, in which all sectarists agree, a departure from establishment; and there was at least one common cause in which all concurred who deserted the church, whether quakers, anabaptists, or Brownists.

6. *Stay'd not behind, nor in the grave were trod.*] "Nor in the grave were trod," is a beautiful periphrasis for "good deeds forgotten, at her death," and a happy improvement of the original line in the manuscript,

Strait follow'd thee the path that faints have trod.

But,

But, as Faith pointed with her golden rod,
 Follow'd thee up to joy and blifs for ever.
 Love led them on, and Faith who knew them beſt
 Thy hand-maids, clad them o'er with purple beams
 And azure wings, that up they flew ſo dreſt, 11
 And ſpake the truth of thee on glorious themes
 Before the Judge, who thenceforth bid thee reſt
 And drink thy fill of pure immortal ſtreams.

7. *But, as Faith painted with her golden rod.*] Perhaps from the golden reed in the Apocalypſe. Which he mentions in CHURCH GOVERNMENT, B. i. ch. i. "The golden ſurveying reed [of the "Saints] marks out and meaſures every quarter and circuit of the New Jeruſalem." PROSE-WORKS, vol. i. 41. See alſo p. 44.

10. — *Clad them o'er with purple beams
 And azure wings, that up they flew ſo dreſt, &c.*] This is like the thought of the perſonification and aſcent of the Prayers of Adam and Eve, a fiction from Arioſto and Taſſo, PARAD. LOST, B. xi. 14.

— To heaven their prayers
 Flew up, nor miſs'd their way, by envious winds
 Blown vagabond or fruſtrate: in they paſs'd
 Dimensionleſs through heavenly doors, then clad
 With incenſe, where the golden altar fum'd,
 By their great interceſſour, came in fight
 Before the father's throne.—

In the REVELATION an angel offers incenſe with the prayers of the ſaints upon the golden altar. Ch. viii. 4. See alſo Spenſer, F. Q. i. x. 51. Of Mercy.

Thou doeſt praiers of the righteous ſeed
 Preſent before the maieſtie divine.

14. *And drink thy fill of pure immortal ſtreams.*] So in the EPITAPH. DAMON. v. 206.

Æthereos haurit latices, et gaudia potat
 Ore ſacro. —

The alluſion is to the waters of life, and more particularly to Ps. xxxvi. 8, 9. "Thou ſhalt make them drink of the river of thy "pleaſures, for with thee is the well of life." On this ſcriptural idea, which is enlarged with the decorations of Italian fancy, Milton ſeems to have founded his feaſt of the angels, PARAD. LOST, B. v. 632. Where they "quaff immortality and Joy, &c."

XV.

To the Lord General FAIRFAX.*

Fairfax, whose name in arms through Europe rings,
 Filling each mouth with envy or with praise,
 And all her jealous monarchs with amaze
 And rumours loud, that daunt remotest kings,

* For obvious political reasons this Sonnet, the two following, and the two to Cyriac Skinner, were not inserted in the edition 1673. They were first printed at the end of Philips's life of Milton prefixed to the English version of his public Letters, 1694. They are quoted by Toland in his Life of Milton, 1698, p. 24, 34, 35. Tonson omitted them in his editions of 1695, 1705. But, growing less offensive by time, they appear in his edition of 1713. The Cambridge manuscript happily corrects many of their vitiated readings. They were the favourites of the republicans long after the restoration: it was some consolation to an exterminated party, to have such good poetry remaining on their side of the question. These five sonnets being frequently transcribed, or repeated from memory, became extremely incorrect: their faults were implicitly preserved by Tonson, and afterwards continued without examination by Tickell and Fenlon.

This Sonnet, as appears from Milton's Manuscript, was addressed to Fairfax at the siege of Colchester, 1648.

1. — *Rings.*] Milton is fond of *ring*, for violence of sound; I mean in a good sense, and out of its appropriated, literal application. SONN. xxii. 12. "Of which all Europe RINGS from side "to side." Where see the Note. HYMN. NATIV. v. "RING out "ye crystal spheres." PARAD. LOST, ii. 495. "Hill and valley "RINGS." Ib. iii. 347. "Heaven RUNG with jubilee." Ib. vi. 204. "The faithful armies RUNG Hosanna." Ib. vii. 562. "All "the constellations RUNG." Ib. vii. 633. "The empyrean RUNG "with hallelujahs." Ib. ix. 737. "The sound yet RUNG of his "persuasive words." We may add, "No more with cymbals "RING." H. NATIV. v. 208. But this is, perhaps, a literal use.

4. — *Daunt remotest kings.*] Who dreaded the example of England, that their monarchies would be turned into republics. Milton, under the EMMET, has admirably described the sort of men of which a republic was to consist, PARAD. L. B. vii. 484.

— First crept

The PARSIMONIOUS EMMET, provident

OF

Thy firm unshaken virtue ever brings 5
 Victory home, though new rebellions raise
 Their Hydra heads, and the false North displays
 Her broken league to imp their serpent wings.

Of future. —

Pattern of just equality, perhaps

Hereafter, joined in their popular tribes

Of commonalty. —

He has much the same allusion in one of his latest prose-pieces, *The ready way to establish a FREE COMMONWEALTH*. See PR. W. i. 591. “Go to the ant, thou sluggard, saith Solomon, which having no prince, ruler, nor lord, provides her meat in the summer, &c. which evidently shews us, that they who think the nation undone without a King, have not so much true spirit and understanding as a Pismire: neither are these diligent creatures hence concluded to live in lawless anarchy, or that commended, but are set the examples to imprudent and ungoverned men of a frugal and self-governing democracy or commonwealth, safer and more thriving in the joint PROVIDENCE and counsel of many INDUSTRIOUS EQUALS, than under the single domination of an imperious lord.”

7. *Their Hydra heads, and the false north displays*

Her broken league to imp their serpent-wings.] Euripides, Milton’s favourite, is the only writer of antiquity that has given wings to the monster Hydra. ION, v. 198. “ΠΙΤΑΝΟΝ περιφλεκ-
 “τον.” The word ΠΙΤΑΝΟΝ is controverted. But here perhaps is Milton’s authority for the common reading.

Our author seems to have taken this idea from a passage in the EIKON, which he quotes in his AROUS, §. x. “He [the king] calls the parliament a many-headed HYDRA of government, full of factions, distractions, &c.” PR. W. i. 396.

8. *Her broken league.* —] Because the English Parliament held, that the Scotch had broken their Covenant, by Hamilton’s march into England. H.

Ib. — *To imp their serpent-wings.*] In falconry, to *imp* a feather in a hawk’s wing, is to add a new piece to a mutilated stump. From the Saxon *impan*, to *ingraft*. So Spenser, of a headless trunk, F. Q. iv. ix. 4.

And having YMPT the head to it agayne.

To *IMP wings* is not uncommon in our old poetry. Spenser, HYMNE OF HEAVENLY BEAUTIE.

Thence gathering plumes of perfect speculation,

To IMPE the *winges* of thy high flying minde.

O yet a nobler task awaits thy hand,
 (For what can war, but endless war still breed ?)
 Till truth and right from violence be freed,
 And public faith clear'd from the shameful brand
 Of public fraud. In vain doth valour bleed,
 While avarice and rapin share the land.

XVI.

To the Lord General CROMWELL.*

Cromwell, our chief of men, who through a cloud
 Not of war only, but detractions rude,
 Guided by faith and matchless fortitude,
 To peace and truth thy glorious way hast plough'd,
 And on the neck of crowned fortune proud

Fletcher, PURPL. ISL. C. i. 24.

—IMPING their flaggie wings
 With thy stolne plumes.—

Shakespeare, RICH. ii. A. ii. S. i.

IMP out our drooping country's broken wing.

Where Mr. Steevens produces other instances. It occurs also in poets much later than Milton. See also Reed's OLD PL. vii. 172. 520. x. 351.

13. *Of public fraud.*—] The Presbyterian Committees and Subcommittees. The grievance so much complained of by Milton in his History of England. See Birch's edition. *Public fraud* is opposed to *public faith*, the security given by the parliament to the City-contributions for carrying on the war. W.

* Written 1652. The prostitution of Milton's Muse to the celebration of Cromwell, was as inconsistent and unworthy, as that this enemy to kings, to antient magnificence, and to all that is venerable and majestic, should have been buried in the Chapel of Henry the Seventh. But there is great dignity both of sentiment and expression in this Sonnet. Unfortunately, the close is an anticlimax to both. After a long flow of perspicuous and nervous language, the unexpected pause at "Worcester's laureat wreath," is very emphatical, and has a striking effect.

5. *And on the neck of crowned fortune proud*
Hast rear'd God's trophies, and his work pursued.] These
 admirable

Haft rear'd God's trophies, and his work purfued,
 While Darwen fream with blood of Scots imbrued,
 And Dunbar field refounds thy praises loud,
 And Worcefter's laureat wreath. Yet much remains
 To conquer ftill; peace hath her victories 10
 No lefs renown'd than war: new foes arife
 Threatening to bind our fouls with fecular chains:
 Help us to fave free confcience from the paw
 Of hireling wolves, whose gospel is their maw.

admirable verfes, not only to the mutilation of the integrity of the ftanza, but to the injury of Milton's genius, were reduced to the following meagre contraction, in the printed copies of Philips, Toland, Tonfon, Tickell, and Fenton.

And fought God's battles, and his works purfued.

Ibid. —*Crowned fortune.*—] His malignity to Kings aided his imagination in the expreffion of this fublime fentiment. H.

9. *And Worcefter's laureat wreath.*—] This feems pretty, but is inexact in this place. However, the expreffion alludes to what Cromwell faid of his fuccels at Worcefter, that it was his *crowning mercy*. H.

This hemiftic originally ftood,

And twenty battles more.—

Such are often our firft thoughts in a fine paffage. I take it, that one of the effential beauties of the Sonnet is often to carry the pauses into the middle of the lines. Of this our author has given many ftriking examples; and here we difcern the writer whose ear was tuned to blank verfe.

12. —*Secular chains.*] The Minifters moved Cromwell to lend the *fecular* arm to fuppreff fectaries. W.

14. *Of hireling wolves, whose gospel is their maw.*] Hence it appears that this Sonnet was written about May, 1652.

By *hireling wolves* he means the prefbyterian clergy, who poffeffed the revenues of the parochial benefices on the old conftitution, and whose conformity he fupposes to be founded altogether on motives of emolument. See Note on LYCIDAS, v. 114. There was now no end of innovation and reformation. In 1649, it was propofed in parliament to abolifh Tythes, as Jewifh and antichriftian, and as they were authorifed only by the ceremonial law of Mofes, which was abrogated by the gospel. But as the propofal tended to endanger lay-impropriations, the notion of their *DIVINE*

XVII.

To Sir HENRY VANE the younger. *

Vane, young in years, but in sage counsel old,
Than whom a better senator ne'er held

RIGHT was allowed to have some weight, and the business was postponed. This was an argument in which Selden had abused his great learning. Milton's party were of opinion, that as every parish should elect, so it should respectively sustain, its own minister by public contribution. Others proposed to throw the tithes of the whole kingdom into one common stock, and to distribute them according to the size of the parishes. Some of the Independents urged, that Christ's ministers should have no settled property at all, but be like the apostles who were sent out to preach without *staff or scrip*, without common necessities; to whom Christ said, *Lacked ye any thing?* A succession of miracles was therefore to be worked, to prevent the saints from starving. See Baxter's LIFE, p. 115. Kennet's CASE OF IMPROPRIATIONS, p. 268. Walker's SUFFERINGS, p. 36. Thurloe's STATE PAP. vol. ii. 687.

Milton's praise of Cromwell may be thought inconsistent with that zeal which he professed for liberty: for Cromwell's assumption of the Protectorate, even if we allow the lawfulness of the Rebellion, was palpably a violent usurpation of power over the rights of the nation, and was reprobated even by the republican party. Milton, however, in various parts of the DEFENSIO SE-CUNDA, gives excellent admonitions to Cromwell, and with great spirit, freedom, and eloquence, not to abuse his new authority. Yet not without an intermixture of the grossest adulation. See Note on SAMSON AGONISTES, v. 1268.

* Perhaps written about the time of the last, having the same tendency.

1. *Vane, young in years, but in sage counsel old, &c.*] Sir Henry Vane the younger was the chief of the independents, and therefore Milton's friend. He was the contriver of the Solemn League and Covenant. He was an eccentric character, in an age of eccentric characters. In religion the most fantastic of all enthusiasts, and a weak writer, he was a judicious and sagacious politician. The warmth of his zeal never misled his public measures. He was a knight-errant in every thing but affairs of state. The sagacious bishop Burnet in vain attempted to penetrate the darkness of his creed. He held, that the devils and the damned would be saved. He believed himself the person delegated by God, to reign over
the

The helm of Rome, when gowns not arms repell'd

The fierce Epirot and the African bold,
Whether to settle peace, or to unfold 5

The drift of hollow states hard to be spell'd,

Then to advise how war may best upheld

Move by her two main nerves, iron and gold,

In all her equipage : besides to know 9

Both spiritual pow'r and civil, what each means,

What severs each, thou hast learn'd, which few
have done :

The bounds of either sword to thee we owe :

Therefore on thy firm hand religion leans

In peace, and reckons thee her eldest son.

the saints upon earth for a thousand years. His principles founded a sect called the VANISTS. On the whole, no single man ever exhibited such a medley of fanaticism and dissimulation, solid abilities and visionary delusions, good sense and madness. In the pamphlets of that age he is called *Mr Humorous Vanity*. He was beheaded in 1662. On the Scaffold, he compared Tower Hill to mount Pisgah, where Moses went to die, in full assurance of being immediately placed at the right hand of Christ.

Milton alludes to the execution of Vane and other regicides, after the Restoration, and in general to the sufferings of his friends on that event, in a speech of the Chorus on Samson's degradation. SAMs. AGON. v. 687.

See also *Ibid.* v. 241.

This Sonnet seems to have been written in behalf of the independents, against the presbyterian hierarchy.

6. — *Hollow States.* —] *Peace with the hollow States of Holland.* W.

13. — *Firm hand.* —] In the manuscript *right hand*, but altered to *firm hand*; and should have been altered further to *firm arm.* W.

XVIII.

On the late massacre in PIEMONTE.*

Avenge, O Lord, thy slaughter'd saints, whose bones
Lie scatter'd on the Alpine mountains cold;
Ev'n them who kept thy truth so pure of old,
When all our fathers worshipt stocks and stones,

* In 1655, the duke of Savoy determined to compel his reformed subjects in the Vallies of Piedmont, to embrace popery, or quit their country. All who remained and refused to be converted, with their wives and children, suffered a most barbarous massacre. Those who escaped, fled into the mountains, from whence they sent agents into England to Cromwell for relief. He instantly commanded a general fast, and promoted a national contribution in which near forty thousand pounds were collected. The persecution was suspended, the duke recalled his army, and the surviving inhabitants of the Piedmontese Vallies were reinstated in their cottages, and the peaceable exercise of their religion. On this business, there are several state-letters in Cromwell's name written by Milton. One of them is to the Duke of Savoy. See PROSE-WORKS, ii. 183. seq. 437. 439. Milton's mind, busied with this affecting subject, here broke forth in a strain of poetry, where his feelings were not fettered by ceremony or formality. The protestants availed themselves of an opportunity of exposing the horrors of popery, by publishing many sets of prints of this unparalleled scene of religious butchery, which operated like Fox's BOOK OF MARTYRS. Sir William Moreland, Cromwell's agent for the Vallies of Piedmont at Geneva, published a minute account of this whole transaction, in "The History of the Valleys of Picmont, &c. Lond. 1658." With numerous cuts, in folio.

Milton among many other atrocious examples of the papal spirit appeals to this massacre, in Cromwell's Letter to king Charles Gustavus, dat. 1656. "Testes ALPINÆ valles miserorum cæde
"ac sanguine redundantes, &c." PR. W. ii. 454.

2. *Lie scatter'd on the Alpine mountains cold.*] From Fairfax's TASSO, C. xiii. 60.

— Into the valleys Greene
Distill'd from tops of ALPINE MOUNTAINS COLD.

3. *Ev'n them who kept thy truth so pure of old,
When all our fathers worshipt stocks and stones*] It is pretended that when the church of Rome became corrupt, they preserved the primitive apostolical christianity: and that they have manuscripts
against

Forget not : in thy book record their groans 5
 Who were thy sheep, and in their ancient fold
 Slain by the bloody Piemontese that roll'd
 Mother with infant down the rocks. Their moans
 The vales redoubled to the hills, and they 9
 To Heav'n. Their matyr'd blood and ashes sow
 O'er all th' Italian fields, where still doth sway
 The triple Tyrant ; that from these may grow
 A hundred fold, who having learn'd thy way
 Early may fly the Babylonian woe.

against the papal Antichrist and Purgatory, as old as 1120. See their History by Paul Perrin, Genev. 1619. Their poverty, and seclusion from the rest of the world for so many ages, contributed in great measure to this simplicity of worship.

In his pamphlet, "The likeliest means to remove HIRELINGS out of churches," against endowing churches with tythes, our author frequently refers to the happy poverty and purity of the Waldenses. And he quotes Peter Gilles, and "an antient Tractate inserted in the "Bohemian history." This pamphlet was written after our Sonnet, in 1659. See PROSE-WORKS, vol. i. 568. 574.

7. ——— *That roll'd*

Mother with infant down the rocks.——] There is a print of this piece of cruelty in Moreland. He relates, that "a mother was hurled down a mighty rock, with a little infant in her arms ; and three days after, was found dead with the little childe alive, but fast clasped between the arms of the dead mother which were cold and stiffe, insomuch that those who found them had much ado to get the young childe out." p. 363. See Heylin's COSMOGR. Lib. i. p. 193. edit. 1680.

14. ——— *Babylonian woe.*] Antichrist. W.

The Pope, or ANTICHRIST, was called the *Babylonish Beast of Rome*. See Prynne's LAUD, p. 277. edit. 1646. He is called *Antistes Babylonius* the Babylonish bishop, IN QUINT. Nov. v. 156.

XIX.

On his BLINDNESS.*

When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide,
 Lodg'd with me useleſs, though my ſoul more bent
 To ſerve therewith my Maker, and preſent 5
 My true account, leſt he returning chide ;
 " Doth God exact day-labour, light deny'd,"
 I fondly aſk : But Patience, to prevent
 That murmur, ſoon replies, " God doth not need
 " Either man's work, or his own gifts ; who beſt
 " Bear his mild yoke, they ſerve him beſt : his ſtate
 " Is kingly ; thouſands at his bidding ſpeed,
 " And poſt o'er land and ocean without reſt ;
 " They alſo ſerve who only ſtand and wait."

* Aubrey ſays that Milton's father could read without ſpectacles at eighty-four : but that his mother uſed them ſoon after ſhe was thirty. MS. Muſ. ASHMOL. ut infr.

7. "*Doth God exact day-labour, light deny'd ?*"] Here is a pun on the doctrine in the goſpel, that we are to work only while it is light, and in the night no man can work. There is an ambiguity between the natural light of the day, and the author's blindneſs. I have introduced the turned commas, both in the queſtion and answer, not from any authority, but becauſe they ſeem abſolutely neceſſary to the ſenſe.

9. From this *ninth* verſe to the end of this Sonnet, is a ſpeech of PATIENCE, here *perſonified*. Dr. J. WARTON.

10. — *Man's work, or his own gifts.* —] "Free-will or grace." W.

12. — *Thouſands at his bidding ſpeed,
 And poſt o'er land and ocean without reſt ;
 They alſo ſerve who only ſtand and wait.*] Compare Spenser, in the HYMNE OF HEAVENLY LOVE, ſt. x. Of the angels.

There

XX.

To Mr. LAWRENCE.

Lawrence, of virtuous father virtuous son,
Now that the fields are dank, and ways are mire,

There they in their trinall triplicities
About him wait, and on his will depend ;
Either with nimble wings to cut the skies,
When he them on his messages doth send ;
Or on his own dread presence to attend.

It is the same conception in PARAD. L. B. iv. 677.

Millions of spiritual creatures walk the earth
Unseen, both when we wake, and when we sleep, &c.

See also on the DEATH OF A FAIR INFANT, v. 59.

To earth from thy prefixed seat didst POST.

We have POST in PARAD. L. B. iv. 171.

—With a vengeance sent
From Media POST to Egypt.—

12. *And post, &c.*] Sylvester in DU BARTAS calls the angels
“ quicke POSTES with ready expedition, &c.” W. i. D. i.

1. *Lawrence, of virtuous father virtuous son, &c.*] Of the *virtuous son* nothing has transpired. The *virtuous father* Henry Lawrence, was member for Herefordshire in the Little Parliament which began in 1653, and was active in settling the protectorate of Cromwell. In consequence of his services, he was made President of Cromwell's Council ; where he appears to have signed many severe and arbitrary decrees, not only against the royalists, but the Brownists, fifth-monarchy men, and other sectarists. He continued high in favour with Richard Cromwell. As innovation is progressive, perhaps the son, Milton's friend, was an independent and a still warmer republican. The family appears to have been seated not far from Milton's neighbourhood in Buckinghamshire : for Henry Lawrence's near relation, William Lawrence a writer, and appointed a Judge in Scotland by Cromwell, and in 1631 a gentleman commoner of Trinity college Oxford, died at Belfont near Staines in Middlesex, in 1682. Hence says Milton,
v. 2.

Now that the fields are dank, and ways are mire,
Where shall we sometimes meet, &c.—

Milton, in his first Reply to More written 1654, recites among
the most respectable of his friends who contributed to form the
VOL. I. Y y Common-

Where shall we sometimes meet, and by the fire
 Help waste a fullen day, what may be won
 From the hard season gaining? Time will run 5
 On smoother, till Favonius re-inspire

Commonwealth, "*Montacutium*, LAURENTIUM, summo ingenio
 "ambos, optinisque artibus expositos, &c." PR. W. ii. 346.
 Where by *Montacutium* we are to understand Edward Montague,
 earl of Manchester; who, while lord Kimbolton, was one of the
 members of the House of Commons impeached by the King, and
 afterwards a leader in the Rebellion. I believe they both deserved
 this panegyric.

3. — *And by the fire*
Help waste a fullen day, &c.] He has sentiments of much
 the same cast in the EPITAPH. DAMON, v. 45.

— Quis me lenire docebit
 Mordaces curas, quis longam fallere noctem
 Dulcibus alloquiis? Grato cum sibilat igne
 Molle pyrum, et nucibus strepitat focus, &c.

See also Drayton's ODES, vol. iv. 1343.

They may become John Hewes's lyre,
 Which oft at Poleworth BY THE FIRE
 Hath made us gravely merry.

6. — *Till Favonius re-inspire, &c.*] Favonius had before been
 rendered familiar in English poetry for Zephyr, by the following
 beautiful passage in Jonson's MASQUES, vol. vi. 24.

As if Favonius, father of the Spring,
 Who in the verdant meads doth reign sole king,
 Had rous'd him here, and shook his feathers wet
 With purple-swelling nectar: and had let
 The sweet and fruitful dew fall on the ground
 To force out all the flowers that may be found, &c.
 The gaudy peacock boasts not in his train
 So many lights and shadows, nor the rain-
 Resolving Iris, &c.

But the whole is from Claudian's Zephyr, Rapt. PROSERP. L. ii. 73.

Compellat Zephyrum. Pater o gratissime Veris,
 Qui mea lascivo regnas per prata volatu, &c.
 Dixerat. Ille novo madidantes nectare pennas
 Concutit, et glebas sacundo rore maritat:
 Quaque volat, vernus sequitur color, &c. —
 Non tales volucer pandit Junonius alas,
 Nec sic innumeros arcu mutante colores

Incipiens

The frozen earth, and clothe in fresh attire
The lilly' and rose, that neither sow'd nor spun.
What neat repast shall feast us, light and choice,
Of Attic taste, with wine, whence we may rise
To hear the lute well touch'd, or artful voice
Warble immortal notes and Tuscan air?
He who of those delights can judge, and spare
To interpose them oft, is not unwise.

XXI.

TO CYRIAC SKINNER.*

Cyriac, whose grandfire on the royal bench
Of British Themis, with no mean applause

Incipiens redimitur hyems, cum tramite flexo
Semita secretis interviret humida nimbis.

Compare Beaumont's BOSWORTH-FIELD, edit. 1629. p. 12.

—And mild FAVONIUS breathes.

Again, Poems, ibid. p. 131.

And like FAVONIUS gives a gentle blast.

13. The close of this Sonnet is perfectly in the style of Horace and the Grecian lyrics. As is that of the following to Cyriac Skinner.

* Cyriac Skinner was one of the principal members of Harrington's political club. Wood says, that he was "an ingenious young gentleman, and scholar to John Milton, which Skinner sometimes held the chair." *ATH. OXON.* ii. 591. I find one Cyriac Skinner, I know not if the same, a member of Trinity college Oxford in 1640. In 1659-60, Milton published "A Ready and easy way to establish a free Commonwealth, &c." This was soon afterwards attacked in a burlesque pamphlet, pretended to be written by Harrington's club, under the title of "The censure of the ROTA upon Mr. Milton's Book entitled *The Ready and easy way*, &c. Lond. Printed by Paul GIDDY printer to the ROTA, at the signe of the WINDMILL in Turne againe Lane, 1660." But Harrington's club, which encouraged all proposals for new models of government, was very unlikely to have made such an attack; and Milton's very familiar intimacy with Skinner, to whom he addresses two Sonnets, full of confidence and

Pronounc'd and in his volumes taught our laws,
 Which others at their bar so often wrench;
 To day deep thoughts resolve with me to drench 5
 In mirth, that after no repenting draws;
 Let Euclid rest and Archimedes pause,
 And what the Swede intends, and what the French.
 To measure life learn thou betimes, and know 9
 Toward solid good what leads the nearest way;
 For other things mild Heav'n a time ordains,
 And disapproves that care, though wise in show,
 That with superfluous burden loads the day,
 And, when God sends a chearful hour, refrains,

XXII.

To the SAME.

Cyriac, this three years day these eyes, though clear,
 To outward view, of blemish or of spot,

affection, was alone sufficient to have prevented any remonstrance from that quarter. Aubrey says, that Milton's *IDEA THEOLOGIAE* in manuscript is "in the hands of Mr. Skinner a Merchant's son in Mark-Lane. *Mem.* There was one Mr. Skinner of the Jerker's office up two pair of stayres at the Custom-house." MS. ASHMOL. ut infr. Milton's pamphlet was also answered in the "DIGNITY OF KINGSHIP asserted: in answer to Mr. Milton's *Ready and Easie way &c.* by G. S. a lover of Loyalty. London, Pr. by E. C. for H. Saile, &c. 1660." 12mo. It is a weak performance. In the Dedication to Charles the Second, the author says, "the King's murder, and all its concomitant iniquities, were extenuated, extolled, and justified, by one Mr. John Milton." I have also a pamphlet before me; "A Letter to Mr. Evelyn on the Constitution of the House of Commons." G. S. is written into the title as the author's name, who is called an ejected member of the House of Commons. I think he is not the same.

6. *In mirth, that after no repenting draws.*] This is the decent mirth of Martial,

Nox non ebria, sed soluta curis,

Bereft

Bereft of light their feeing have forgot,
 Nor to their idle orbs doth fight appear
 Of fun, or moon, or ftar, throughout the year,
 Or man, or woman. Yet I argue not 6
 Againft Heav'n's hand or will, nor bate a jot
 Of heart or hope; but ftill bear up and ft eer
 Right onward. What fupports me, doft thou ask?
 The confcience, Friend, t' have loft them overply'd
 In liberty's defense, my noble task, 11

8. One of Milton's characteristics was a fingular fortitude of mind, arifing from a confcioufnefs of fuperiour abilities, and a conviction that his caufe was juft. The heart which he presents to Leonora is thus defcribed, SONN. VI. 4.

— Io certo a prove tante
 L'hebbi fedele, intrepido, coftante,
 De penfieri leggiadro, accorto, e buono;
 Quando rugge il gran mondo, e fcocca il tuono,
 S'arma di fe, e d'intero diamante,
 Tanto del forfe, e d'invidia ficuro,
 Di timori, &c. —

He concludes, with great elegance, writing to a lady, that it was not proof againft love.

9. *Right onward*.—] Mr. Harris, in his notes on the TREATISE ON HAPPINESS, obferves on this expreffion of *Right onward*, p. 306. "One would imagine that our great countryman Milton had the reafoning of Marcus Antoninus in view. L. 5. §. 5. Where in this Sonnet, fpeaking of his own Blindnefs, he fays with a becoming magnanimity, *yet I argue not*, &c. The whole Sonnet is not unworthy of perufal, being both SIMPLE and SUBLIME." Dr. J. WARTON.

10. When he was employed to anfwer Salmafius, one of his eyes was almoft gone; and the phyficians predicted the lofs of both if he proceeded. But he fays, in anfwer to Du Moulin, "I did not long balance whether my Duty fhould be preferred to my Eyes."

Ibid. See Note on COM. v. 309.

11. *In liberty's defense*, &c.] This Sonnet was not hazarded in the edition of 1673, where the laft appears. For the DEFENSIO PRO POPULO ANGLICANO, of which he here fpeaks with fo much fatisfaction, and felf-applaufe, at the reftoration was ordered

Of which all Europe talks from side to side.

This thought might lead me through the world's
vain mask

Content though blind, had I no better guide.

to be burnt by the hands of the common hangman, together with his *ICONOCLASTES*, at which time his person was spared; and, by a singular act of royal clemency, he survived to write *PARADISE LOST*. It is more remarkable, that John Goodwin, a famous Independent preacher, should have been indemnified, whose books were also burnt, in which he justified the king's murder.

But Milton's profe was to suffer another disgrace. Twenty seven Propositions gathered from the writings of our author, Buchanan, Hobbes, Baxter, John Goodwin, Knox, Owen, and others were proscribed by the University of Oxford, Jul. 21, 1683, as destructive both to Church and State; and ordered to be burnt in the court of the Schools. See the *DECREE* of the University, in Somers's *TRACTS*, iii. 223. In this general conflagration of religious and civil heterodoxy, were blended the books of many quakers and Fifth-monarchy-men; the latter had affirmed, *PROP.* xix. "The powers of this world are usurpations upon the prerogative of Jesus Christ; and it is the duty of God's people to destroy them, in order to the setting up Christ on his throne." p. 225. This transaction is celebrated in a poem of the *MUSÆ ANGlicanæ*, called "*DECRETUM OXONIENSE*, 1683. vol. ii. p. 180, 181. edit. 1714. I transcribe some of the lines with abhorrence,

*Hæ tibi sint laudes immortalesque triumphi,
O dea, Bellofiti sacras quæ protegis arces!—
Quamquam o, si simili quicunque hæc scripserit auctor
Fato succubisset, eodemque arserit igne;
In medio videas flamma crepitante cremari,
MILTONUM, cœlo terrisque inamabile nomen!*

But by what follows, the writer does not seem to have been insensible to the beauties of Milton's poetry.

Milton is said to have been a chief founder of the *Calves Head Club*, a festival which began to be held on the thirtieth of January during the usurpation, in opposition to Bishop Juxon, Dr. Hammond, and other divines of the Church of England, who met privately to celebrate that day with fasting and a form of prayer. See *SECRET HISTORY OF THE CALVES HEAD CLUB*, by one who seems to be well acquainted with anecdotes of those days. Lond. 1703. *HARL. MISC.* vi. 554. For such provocations alone, it was natural for the restored powers to retaliate. He however escaped, yet not without difficulty. I was told by Mr. Tyers, from good authority, that when he was under persecution
with

XXIII.

On his DECEASED WIFE.

Methought I saw my late espoused faint,

with John Goodwin, his friends, to gain time, made a mock-funeral for him; and that when matters were settled in his favour, and the affair was known, the king laughed heartily at the trick.

Dr. Johnson says, that Milton's life was spared at the request of sir William Davenant. This anecdote he traces up to Betterton, who told it to Pope, who told it to Richardson. But it is related in the first edition of Wood's *ATH. OXON.* printed 1692. vol. ii. p. 293. John Aubrey, however, does not mention this anecdote in his manuscript *LIFE OF DAVENANT*, which Wood copies. See Aubrey, *MS. LIVES*, P. i. p. 27. *MUS. ASHMOL. OXON.*

Ibid. — *My noble task.*] In a Letter to Oldenburgh he says, "Ad alia ut me parem, nescio sane an *nobiliora* et utiliora. Quid enim in rebus humanis asserenda *LIBERTATE NOBILIUS* aut "utilius esse potest?" But he adds, with less triumph than in this Sonnet, about his blindness, "liquidem per valetudinem, et hanc "LUMINEM ORBITATEM licuerit." *PR. W.* ii. 574. This Sonnet was not written before 1651, when the *DEFENSIO* appeared.

12. — *Talks.* —] So the manuscript. Perhaps *rings*, in the printed copies, is better.

1. *Methought I saw my late espoused saint, &c.*] Raleigh's elegant Sonnet, called a *VISION upon the conceipt of the FAERIE QUEENE*, begins thus,

Methought I saw the grave where Laura lay.

And hence perhaps the idea of a Sonnet in the form of a vision was suggested to Milton.

This Sonnet was written about the year 1656, on the death of his second wife, Catharine, the daughter of captain Woodcock of Hackney, a rigid sectarist. She died in child-bed of a daughter, within a year after their marriage. Milton had now been long totally blind: so that this might have been one of his day-dreams.

Captain Woodcock had a brother Francis, as I collect, a covenant, and of the assembly of divines, who was presented by the usurping powers to the benefice of S. Olave in Southwark, 1646. One of his surname, perhaps the same with this Francis, was appointed by parliament in 1659, to approve of ministers; was a great frequenter of conventicles, and has some puritanical sermons extant in *The morning exercise methodized*, 1676.

Brought

Brought to me, like Alceſtis, from the grave,
Whom Jove's great ſon to her glad huſband gave,
Reſcued from death by force, though pale and
faint.

Mine, as whom waſh'd from ſpot of child-bed taint
Purification in the old Law did ſave, 5
And ſuch, as yet once more I truſt to have
Full ſight of her in Heav'n without reſtraint,
Came, veſted all in white pure as her mind :
Her face was veil'd, yet to my fancied ſight
Love, ſweetneſs, goodneſs, in her perſon ſhin'd
So clear, as in no fate with more delight.
But O, as to embrace me ſhe inclin'd,
I wak'd, ſhe fled, and day brought back my
night.*

2. *Brought to me; like Alceſtis, from the grave.*] Dr. Johnſon calls this a *poor Sonnet*. Perhaps he was not ſtruck with this fine alluſion to Euripides.

Ibid. *Brought to me, like Alceſtis.*—] The laſt ſcene of the ALCESTIS of Euripides, our author's favourite writer, to which he alludes in this paſſage, is remarkably pathetic; particularly at v. 1155.

ὦ φίλτατῆς ὑπακτὸς ὄμμα, &c.

And all that follows on Admetus's diſcovering that it was his wife whom Hercules had brought to him covered with a veil. And equally tender and pathetic is the paſſage in the firſt Act, which deſcribes Alceſtis taking leave of her family and houſe, when ſhe had reſolved to die to ſave her huſband: particularly from v. 175. to v. 196. Thompſon cloſely copied this paſſage in his EDWARD and ELEONORA. I have wondered, that Addiſon, who has made ſo many obſervations on the allegory of SIN and DEATH, in the PARADISE LOST, did not recollect, that the perſon of DEATH, was clearly and obviously taken from the ΘΑΝΑΤΟΣ of Euripides in this Tragedy of ALCESTIS. Dr. J. WARTON.

13. *I wak'd, ſhe fled, &c.*] So in Adam's dream, PAR. LOST, viii. 478.

She diſappear'd, and left me dark, I wak'd, &c.

This Sonnet therefore proves the improbability of Bentley's correction, who would ſubſtitute STRAIGHT inſtead of DARK. But per-
haps

haps Milton, in the text, yet with a conceit, alludes to his blindness, *day brought back my NIGHT*. See much the same conceit in SONN. xix. 7.

Doth God exact *day-labour*, *light deny'd*.

* These Sonnets are not without their merit: yet, if we except two or three, there is neither the grace nor exactness of Milton's hand in them. The sort of composition in our language is difficult to the best rhymist, and Milton was a very bad one. Besides, his genius rises above, and, as we may say, overflows, the banks of this narrow confined poem, *pontem indignatus Araxes*. H.

Birch has printed a Sonnet said to be written by Milton, in 1665, when he retired to Chalfont on account of the plague, and to have been lately seen inscribed on the glass of a window in that place. LIFE, p. xxxviii. It has the word SHEENE as a substantive. But Milton was not likely to commit a scriptural mistake. For the Sonnet improperly represents David as punished by a pestilence for his adultery with Bathsheba. Birch, however, had been informed by Vertue, that he had seen a satirical medal, struck upon Charles the second, abroad, without any legend, having a correspondent device.

TRANSLATIONS.

THE FIFTH ODE OF HORACE, LIB. I.*

WHAT slender youth bedew'd with liquid
odours
Courts thee on roses in some pleasant cave,

* This piece did not appear in the first edition of the year 1645.

1. *What slender youth.*—] In this measure, my friend and school-fellow Mr. William Collins wrote his admired Ode to EVENING; and I know he had a design of writing many more Odes without rhyme. In this measure also, an elegant Ode was written on the PARADISE LOST, by the late captain Thomas, formerly a student of Christ-church Oxford, at the time that Mr. Benson gave medals as prizes for the best verses that were produced on Milton at all our great schools. It seems to be an agreed point, that Lyric poetry cannot exist without rhyme in our language. Some of the Trochaics, in Glover's MEDEA, are harmonious, however, without rhyme. Dr. J. WARTON.

Dr. J. WARTON might have added, that his own ODE to EVENING was written before that of his friend Collins; as was a Poem of his, entitled the ASSEMBLY OF THE PASSIONS, before Collins's favourite Ode on that subject.

There are extant two excellent Odes, of the truest taste, written in unrhyming metre many years ago by two of the students of Christ-church Oxford, and among its chief ornaments, since high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, bishop of S. Asaph: the other, by the present archbishop of York, is addressed to George Onslow, esquire,

Pyrrha? For whom bind'st thou
 In wreaths thy golden hair,
 Plain in thy neatness? O how oft shall he 5
 On faith and changed Gods complain, and seas
 Rough with black winds, and storms
 Unwonted shall admire!
 Who now enjoys thee credulous, all gold,
 Who always vacant, always amiable 10
 Hopes thee, of flattering gales
 Unmindful. Hapless they
 T' whom thou untry'd seem'st fair. Me, in my vow'd
 Picture, the sacred wall declares t' have hung
 My dank and dropping weeds 15
 To the stern God of sea.

GEOFFREY OF MONMOUTH.*

BRUTUS thus addresses DIANA in the country of
 LEOGECIA.

Goddes of shades, and huntress, who at will

esquire, the Speaker. But it may be doubted, whether there is
 sufficient precision and elegance in the English language without
 rhyme. In England's *HELICON*, there is *Oenone's complaint in blank*
verse, by George Peele, written about 1590. Signat. Q. 4. edit.
 1614. The verses indeed are heroic, but the whole consists of qua-
 trains. I will exhibit the first stanza.

Melpomene, the muse of tragicke songs
 With mournful tunes, in stole of dismall hue;
 Assist a silly nymphe to waile her woe,
 And leave thy lustie company behind.

5. *Plain in thy neatness?*—] Rather, “*plain* in your orna-
 “*ments*.” Milton mistakes the idiomatical use and meaning of
 of *Munditiæ*. She was *plain* in her *dress*: or, more paraphrastically,
 in the manner of *adorning herself*. The sense of the context
 is, “For whom do you, who study no ornaments of dress, thus un-
 “affectedly bind up your yellow locks?”

* HIST. BRIT. i. xi. “*Diva potens nemorum, &c.*”

Walk'ft on the rowling * fpheres, and through the
deep ;

On thy third reign the earth look now, and tell
What land, what feat of reft, thou bidft me feek,
What certain feat, where I may worship thee
For aye, with temples vow'd, and virgin quires.

*To whom, fleeping before the altar, DIANA answers in
a vifion the fame night.*

Brutus, far to the weft, in th' ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where gyants dwelt of old,
Now voyd, it fits thy people : thither bend
Thy courfe, there fhalt thou find a lafting feat ;
There to thy fons another Troy fhall rife,
And kings be born of thee, whose dreadful might
Shall awe the world, and conquer nations bold.^b

I am informed by Mr. Steevens, who had it from Mr. Spence, that in Aaron Thompfon's Translation of Geoffry of Monmouth, published 1718, this addrefs of Brutus, *Divā potens*, and Diana's answer, which follows, were tranflated by Pope for Thompfon's ufe. But fee this information confirmed by an additional paffage, firft published by Curll, in the SUPPLEMENT to Pope's WORKS, for M. Cooper, 1757. p. 39. See alfo Thomfon's GEOFFRY, pp. 23, 24.

* Tickell and Fenton read *lowring*.

^b From Milton's HIST. ENGL. B. i. PR. W. ii. 5. Thefe Fragments of translation were collected by Tickell from Milton's PROSE-WORKS. More are here added. But the reader is to be informed, that thofe taken from the DEFENSIO are not Milton's, but are in Richard Wafhington's Translation of the DEFENSIO into Englifh. Tickell, fupposing that Milton tranflated his own Latin DEFENSIO into Englifh, has inferted them among thefe fragments of Translations as the productions of Milton. As they appear in Fenton, and others, I have fuffered them to be retained. Birch has reprinted Richard Wafhington's translation, which appeared in 1692, 8vo, among our author's Profe-works. Of fingle lines others might have been added from this Englifh DEFENSIO.

I take

DANTE.^c

Ah Constantine, of how much ill was cause,
Not thy conversion, but those rich domains
That the first wealthy pope receiv'd of thee.^c

DANTE.^d

Founded in chaste and humble poverty,
'Gainst them that rais'd thee dost thou lift thy horn,
Impudent whore, where hast thou plac'd thy hope?
In thy adulterers, or thy ill-got wealth?
Another Constantine comes not in haste.^e

ARIOSTO.^f

Then past he to a flowry mountain green,
Which once smelt sweet, now stinks as odiously:
This was the gift, if you the truth will have,
That Constantine to good Sylvester gave.^g

I take this Washington, a lawyer, to be the same that published
"A History of the Ecclesiastical Jurisdiction of the Kings of Eng-
land, 1688." It is here first noted which belong to Washington
and which to Milton. To complete what others had begun, many
are here newly added from Washington.

^c INFERN. C. xix. See Hoole's ARIOSTO, B. xvii. v. 552.
vol. ii. p. 271.

^d From OF REFORMATION in England. PR. W. vol. i. p. 10.

^e PARAD. C. xx. So say Tickell and Fenton, from Milton
himself. But the sentiment only is in Dante. The translation is
from Petrarch, SONN. 108. "Fundata in casta et humili pover-
tate, &c." Expunged in some editions of Petrarch for obvious
reasons.

^f From OF REFORMATION, &c. PROSE-WORKS, vol. i. p. 10.

^g C. xxxiv. 80. Tickell and Fenton have added some lines from
Harrington's version.

^h From OF REFORMATION, &c. PROSE-WORKS, vol. i. p. 10.

HORACE.

HORACE.^h

Whom do we count a good man? Whom but he
 Who keeps the laws and statutes of the senate,
 Who judges in great suits and controversies,
 Whose witness and opinion wins the cause?
 But his own house, and the whole neighbourhood,
 Sees his foul inside through his whited skin.ⁱ

HORACE.^k

The power that did create, can change the scene
 Of things, make mean of great, and great of mean:
 The brightest glory can eclipse with might,
 And place the most obscure in dazling light.^l

HORACE.^m

All barbarous people and their princes too,
 All purple tyrants honour you,
 The very wandering Scythians do.
 Support the pillar of the Roman state,
 Left all men be involv'd in one man's fate,
 Continue us in wealth and state,
 Let wars and tumults ever cease.ⁿ

CATULLUS.^o

The worst of poets I myself declare,
 By how much you the best of poets are.^p

^h EPIST. i. xvi. 40.

ⁱ From TETRACHORDON, PROSE-WORKS, vol. i. 239.

^k OD. i. xxxiv. 12.

^l From A DEFENCE OF THE PEOPLE, &c. PROSE-WORKS, vol. i. 451. Washington's Translation.

^m OD. i. xxv. 9.

ⁿ From A DEFENCE OF THE PEOPLE, &c. PROSE-WORKS, vol. i. 467.

^o CARM. xlvii.

^p From A DEFENCE, &c. vol. i. 469.

OVID.^q

Abstain, as manhood you esteem,
 From Salmacis' pernicious stream;
 If but one moment there you stay,
 Too dear you'll for your bathing pay.—
 Depart nor man, nor woman, but a sight
 Disgracing both, a loath'd Hermaphrodite.^r

EURIPIDES.^s

This is true liberty, when freeborn men
 Having t' advice the public may speak free;
 Which he who can, and will, deserves high praise:
 Who neither can nor will, may hold his peace,
 What can be a juster in a state than this?^t

VIRGIL.^u

No eastern nation ever did adore
 The majesty of sovereign princes more.^w

VIRGIL.^x

And Britains interwove held the purple hangings.^y

^q METAM. iv. 285.

^r From A DEFENCE, &c. vol. i. 448.

^s IKETID. v. 440.

^t Milton's Motto to his "AREOPAGETICA, A Speech for the
 "liberty of unlicensed Printing, &c." PROSE-WORKS, vol. i. 141.

^u GEORG. iv. 210.

^w From A DEFENCE, &c. PROSE-WORKS, vol. i. 461.

^x GEORG. iii. 25.

^y From A DEFENCE, &c. PROSE-WORKS, vol. i. 533. I
 should not have exhibited this single line, but to shew a good inter-
 pretation of an obscure passage. See Note on PAR. REG. ii. 263.

HORACE.^z

——— Laughing, to teach the truth,
What hinders? As some teachers give to boys
Junkets and knacks, that they may learn apace.^a

HORACE.^b

——— Joking decides great things.
Stronger and better oft than earnest can.^c

SOPHOCLES.^d

'Tis you that say it, not I. You do the deeds,
And your ungodly deeds find me the words.^e

SENECA.^f

——— There can be slain
No sacrifice to God more acceptable,
Than an unjust and wicked king.^g

TERENCE.^h

In silence now and with attention wait,
That ye may know what th' Eunuch has to prate.ⁱ

^z SAT. i. i. 24.^a FROM APOL. SMECTYMN. PROSE-WORKS, vol. i. 116.^b SAT. i. x. 14.^c APOL. SMECTYMN. vol. i. p. 116.^d ELECTRA, v. 627.^e FROM APOL. SMECTYMN. Ibid.^f HERCUL. FUR.^g FROM TENURE OF KINGS, &c. PROSE-WORKS, vol. i. 315.^h EUNUCH. PROL.ⁱ FROM A DEFENCE, &c. PROSE-WORKS, vol. i. 447.

HOMER.

HOMER.^k

Glaucus, in Lycia we're ador'd as gods,
What makes 'twixt us and others so great odds?^l

EPIGRAM on Salmasius's* HUNDREDA.^m

Who taught Salmasius, that French chattering pye
To aim at English, and HUNDREDA cry?
The starving rascal, flush'd with just a *hundred*
English Jacobusses, HUNDREDA blunder'd:
An outlaw'd king's last stock. A hundred more
Would make him pimp for th' antichristian whore;
And in Rome's praise imploy his poison'd breath,
Who threaten'd once to stink the pope to death.

^k ILIAD. xiii. 310.

^l From A DEFENCE, &c. PROSE-WORKS, vol. i. 467.

* There are several passages in N. Heinsius's Letters, inserted in Burman's SYLLOGE EPISTOLARUM relating to Milton's Controversy with Salmasius. Some are remarkable. Tom. iii. p. 270. He says, in a Letter to Gronovius; "Miser iste Senecio (Salmasius) prorsus delirat et insanit: Misit duas in hanc urbem (Amstelod.) epistolas, rabiei sycophanticæ non inanes, quibus omne se virus in me conversurum minatur, quod Miltoni scriptum probari a me intelligat. Ego vero dixi et dicam prorsus, malam a Miltono causam tam bene actam, quam Regis infelicissimi causam pessime egit Scribonius.—Inter Regicidas si locum mihi dat, at omni procul dubio daturus, videbis brevi pro meritis ornatum depexum." In a letter from H. Vossius to Heinsius, are the following words, iii. 620. "Ex animo gaudet Salmasius, Librum Miltoni Lutetiæ publice a Carnifice esse combustum—interim hoc scio fatum esse bonorum librorum, ut hoc modo vel pereant vel periclitentur." Dr. J. WARTON.

^m A translation of his Latin epigram on this subject, which will be inserted in its proper place. This English epigram is Washington's, in his English version of the DEFENSIO, PROSE-WORKS, vol. i. 523.

PSALM I. †

Done into verse, 1653.

Bless'd is the man who hath not walk'd astray
 In counsel of the wicked, and i' th' way
 Of sinners hath not stood, and in the seat
 Of scorers hath not sat. But in the great
 Jehovah's law is ever his delight, 5
 And in his law he studies day and night.
 He shall be as a tree which planted grows
 By watry streams, and in his season knows
 To yield his fruit, and his leaf shall not fall,
 And what he takes in hand shall prosper all. 10
 Not so the wicked, but as chaff which fann'd
 The wind drives, so the wicked shall not stand
 In judgment, or abide their trial then,
 Nor sinners in th' assembly of just men.
 For the Lord knows th' upright way of the just,
 And the way of bad men to ruin must.

PSALM II.

Done Aug. 8. 1653. Terzette.

WH Y do the Gentiles tumult, and the na-
 tions
 Muse a vain thing, the king's of th' earth upstand
 With pow'r, and princes in their congregations.
 Lay deep their plots together through each land
 Against the Lord and his Messiah dear? 5
 Let us break off, say they, by strength of hand
 Their bonds, and cast from us, no more to wear,

† Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravenscroft's Psalms.

Their twisted cords : He who in heav'n doth dwell
 Shall laugh, the Lord shall scoff them, then severe
 Speak to them in his wrath, and in his fell 10
 And fierce ire trouble them ; but I, saith he,
 Anointed have my King (though ye rebel)
 On Sion my holy' hill. A firm decree
 I will declare ; the Lord to me hath said
 Thou art my Son, I have begotten thee 15
 This day ; ask of me, and the grant is made ;
 As thy possession I on thee bestow
 Th' Heaven, and as thy conquest to be sway'd
 Earth's utmost bounds : them shalt thou bring full
 low

With iron scepter bruis'd, and them disperse
 Like to a potter's vessel shiver'd so. 21
 And now be wise at length, ye Kings averse,
 Be taught, ye Judges of the earth ; with fear
 Jehovah serve, and let your joy converse
 With trembling ; kiss the Son lest he appear 25
 In anger, and ye perish in the way,
 If once his wrath take fire like fuel fere.
 Happy all those who have in them their stay.

PSALM III. Aug. 9. 1653.

When he fled from Absalom.

LORD how many are my foes !
 How many those
 That in arms against me rise !
 Many are they
 That of my life distrustfully thus say, 5
 No help for him in God there lies.
 But thou Lord art my shield, my glory,
 Thee through my story.

Th' exalter of my head I count ;
 Aloud I cry'd 10
 Unto Jehovah, he full soon reply'd
 And heard me from his holy mount.
 I lay and slept, I wak'd again,
 For my sustain
 Was the Lord. Of many millions 15
 The populous rout
 I fear not, though incamping round about
 They pitch against me their pavilions.
 Rise, Lord, save me my God, for thou
 Hast smote ere now 20
 On the cheek-bone all my foes,
 Of men abhorr'd
 Hast broke the teeth. This help was from the
 Thy blessing on thy people flows. [Lord ;

PSALM IV. Aug. 10. 1653.

ANswer me when I call,
 God of my righteousness,
 In straits and in distress
 Thou didst me disenthral
 And set at large ; now spare, 5
 Now pity me, and hear my earnest pray'r.
 Great ones, how long will ye
 My glory have in scorn,
 How long be thus forborn
 Still to love vanity, 10
 To love, to seek, to prize
 Things false and vain, and nothing else but lies ?
 Yet know the Lord hath chose,
 Chose to himself apart,
 The good and meek of heart ; 15
(For

(For whom to choose he knows)

Jehovah from on high

Will hear my voice what time to him I cry.

Be aw'd, and do not sin,

Speak to your hearts alone, 20

Upon your beds, each one,

And be at peace within.

Offer the offerings just

Of righteousness, and in Jehovah trust.

Many there be that say 25

Who yet will show us good?

Talking like this world's brood;

But, Lord, thus let me pray,

On us lift up the light

Lift up the favour of thy count'nance bright.

Into my heart more joy 31

And gladness thou hast put,

Than when a year of glut

Their stores do over-cloy,

And from their plenteous grounds 35

With vast increase their corn and wine abounds.

In peace at once will I

Both lay me down and sleep,

For thou alone dost keep

Me safe where'er I lie; 40

As in a rocky cell

Thou Lord alone in safety mak'st me dwell.

PSALM V. Aug. 12. 1653.

Jehovah to my words give ear,

My meditation weigh,

The voice of my complaining hear

My King and God; for unto thee I pray.

Jehovah

Jehovah thou my early voice 5
 Shalt in the morning hear,
 I' th' morning I to thee with choice
 Will rank my pray'rs, and watch till thou appear.
 For thou art not a God that takes
 In wickedness delight, 10
 Evil with thee no biding makes,
 Fools or mad men stand not within thy sight.
 All workers of iniquity
 Thou hat'st; and them unblest
 Thou wilt destroy that speak a ly; 15
 The bloody' and guileful man God doth detest.
 But I will in thy mercies dear,
 Thy numerous mercies, go
 Into thy house; I in thy fear
 Will tow'rds thy holy temple worship low. 20
 Lord lead me in thy righteousness,
 Lead me because of those
 That do observe if I transgress,
 Set thy ways right before, where my step goes.
 For in his faltring mouth unstable 25
 No word is firm or sooth;
 Their inside, troubles miserable;
 An open grave their throat, their tongue they smooth.
 God, find them guilty, let them fall
 By their own counsels quell'd; 30
 Push them in their rebellions all
 Still on; for against thee they have rebell'd.
 Then all who trust in thee shall bring
 Their joy, while thou from blame
 Defend'st them, they shall ever sing 35
 And shall triumph in thee, who love thy name.

For thou Jehovah wilt be found
 To bless the just man still,
 As with a shield thou wilt surround
 Him with thy lasting favour and good will.

PSALM VI. Aug. 13. 1653.

LORD in thine anger do not reprehend me,
 Nor in thy hot displeasure me correct;
 Pity me, Lord, for I am much dejected,
 And very weak and faint; heal and amend me:
 For all my bones, that ev'n with anguish ake, 5
 Are troubled, yea my soul is troubled sore,
 And thou, O Lord, how long? Turn Lord, restore
 My soul, O save me for thy goodness sake:
 For in death no remembrance is of thee;
 Who in the grave can celebrate thy praise? 10
 Wearied I am with fighting out my days,
 Nightly my couch I make a kind of sea;
 My bed I water with my tears; mine eye
 Through grief consumes, is waxen old and dark
 I th' midst of all mine enemies that mark. 15
 Depart all ye that work iniquity,
 Depart from me, for the voice of my weeping
 The Lord hath heard, the Lord hath heard my
 pray'r,
 My supplication with acceptance fair
 The Lord will own, and have me in his keeping.
 Mine enemies shall all be blank and dash'd 21

21. *Mine enemies shall all be blank and dash'd*
With much confusion.—] BLANK, as in COMUS, v. 452.

And noble grace that DASH'D brute violence
 With sudden adoration, and BLANK awe.

With

With much confusion; then grown red with
 shame,
 They shall return in haste the way they came,
 And in a moment shall be quite abash'd.

P S A L M VII.* Aug. 14. 1653.

Upon the words of Chush the Benjamite against him.

L O R D, my God, to thee I fly,
 Save me and secure me under
 Thy protection while I cry,
 Lest as a lion (and no wonder)
 He haste to tear my soul asunder,
 Tearing, and no rescue nigh. 5

Lord, my God, if I have thought
 Or-done this, if wickedness
 Be in my hands, if I have wrought
 Ill to him that meant me peace,
 Or to him have render'd less,
 And not freed my foe for nought; 10

Let th' enemy pursue my soul
 And overtake it, let him tread
 My life down to the earth, and roll
 In the dust my glory dead,
 In the dust, and there out-spread
 Lodge it with dishonour foul. 15

Rise Jehovah in thine ire,
 Rouse thyself amidst the rage
 Of my foes that urge like fire; 20

* This is a very pleasing stanza, and which I do not elsewhere recollect.

And wake for me, their fury' assuage;
Judgment here thou didst engage
And command which I desire.

So th'assemblies of each nation 25
Will surround thee, seeking right,
Thence to thy glorious habitation
Return on high, and in their fight.
Jehovah judgeth most upright
All people from the world's foundation. 30

Judge me Lord, be judge in this
According to my righteousness,
And the innocence which is
Upon me: cause at length to cease
Of evil men the wickedness 35
And their pow'r that do amiss.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defence, and in him lies, 40
In him who both just and wise
Saves th' upright of heart at last.

God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear, 45
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he
For them that persecute.) Behold 50
Vol. I. B b b He

He travels big with vanity,
 Trouble he hath conceiv'd of old
 As in a womb, and from that mold
 Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep, 55
 And fell into the pit he made;
 His mischief that due course doth deep,
 Turns on his head, and his ill trade
 Of violence will undelay'd
 Fall on his crown with ruin steep. 60

Then will I Jehovah's praise
 According to his justice raise,
 And sing the Name and Deity
 Of Jehovah the most high.

P S A L M V I I I . Aug. 14. 1653.

O Jehovah our Lord, how wondrous great
 And glorious is thy name through all the earth!
 So as above the Heav'ns thy praise to set
 Out of the tender mouths of latest birth.

55. — *And delv'd it deep.*] *Delve* was not now obsolete. So,
 ON THE DEATH OF A FAIR INFANT, v. 32.

Hid from the world in a low-DELVED tomb.

What is now a DELL, an open pit, was once a DELVE. Spenser,
 F. Q. ii. viii. 4.

Which to that shady DELVE him brought at last.

Again. iii. iii. 7.

In a deep DELVE, far from the vew of day.

Ibid. iv. i. 20.

It is a darksome DELVE, farre under ground.

And in Jonson. But Spenser has also DELL.

Out of the mouths of babes and sucklings thou 5
 Hast founded strength because of all thy foes,
 To stint th' enemy, and slack th' avenger's brow,
 That bends his rage thy providence t' oppose.

When I behold thy Heav'ns, thy fingers art,
 The moon and stars which thou so bright hast set
 In the pure firmament, then faith my heart,
 O what is man that thou remembrest yet,

And think'st upon him; or of man begot, 13
 That him thou visit'st, and of him art found?
 Scarce to be less than Gods, thou mad'st his lot,
 With honour and with state thou hast him crown'd.

O'er the works of thy hand thou mad'st him Lord,
 Thou hast put all under his lordly feet,
 All flocks, and herds, by thy commanding word,
 All beasts that in the field or forest meet, 20

Fowl of the Heav'ns, and fish that through the wet
 Sea paths in shoals do slide, and know no dearth,
 O Jehovah our Lord, how wondrous great
 And glorious is thy name through all the earth!

7. *To stint th' enemy, and slack th' avenger's brow.*] Here is a most violent cesure in the last syllable of *Enemy*. See also above, Ps. v. 16. P. vii. 22.

April. 1648. J. M.

Nine of the Psalms done into meter, wherein all, but what is in a different character, are the very words of the text, translated from the original.

PSALM LXXX.

1. **T**HOU Shepherd that dost Israel keep
 Give ear *in time of need,*
 Who ledest like a flock of sheep
 Thy loved Joseph's seed,
 That sitst between the Cherubs *bright,* 5
 Between their wings out-spread,
 Shine forth, *and from thy cloud give light,*
 And on our foes thy dread.
2. In Ephraim's view and Benjamin's,
 And in Manasse's sight, 10
 Awake ^a thy strength, come, and *be seen*
 To save us by thy might.
3. Turn us again *thy grace divine*
 To us O God vouchsafe ;
 Cause thou thy face on us to shine, 15
 And then we shall be safe.
4. Lord God of Hosts, how long wilt thou,
 How long wilt thou declare
 Thy ^b smoking wrath, *and angry brow*
 Against thy people's prayer ! 20
5. Thou feed'st them with the bread of tears,
 Their bread with tears they eat,

^a *Gnorera.* ^b *Gnasbanta.*

- And mak'ft them * largely drink the tears
Wherewith their cheeks are wet.
6. A strife thou mak'ft us *and a prey* 25
 To every neighbour foe,
 Among themselves they ^b laugh, they ^b play,
 And ^b flouts at us they throw.
7. Return us, *and thy grace divine*
 O God of Hosts *vouchsafe,* 30
 Cause thou thy face on us to shine,
 And then we shall be safe.
8. A vine from Egypt thou haft brought,
Thy free love made it thine,
 And drov'ft out nations, *proud and haut,* 35
 To plant this *lovely* vine.
9. Thou did'ft prepare for it a place,
 And root it deep and fast,
 That it *began to grow apace,*
And fill'd the land at last. 40
10. With her *green* fhade that cover'd *all,*
 The hills were *over-spread,*
 Her boughs as *high as* cedars tall
Advanc'd their lofty head.
11. Her branches *on the western side* 45
 Down to the fea ſhe ſent,
 And *upward* to that river wide
 Her other branches *went.*
12. Why haft thou laid her hedges low,
 And broken down her fence, 50
 That all may pluck her, as they go,
With rudeſt violence?

* *Shaliſh.*

^b *Jilnagn.*

35. —*Proud and haut.*] Com. v. 33.

An old, and *haughty* nation proud in arms.

Haut. Fr.

13. The *tusked* boar out of the wood
 Up turns it by the roots,
 Wild beasts there * brouze, and make their food
Her grapes and tender shoots. 56
14. Return now, God of Hosts, look down
 From Heav'n, thy feat divine,
 Behold us, *but without a frown,*
 And visit this *thy* vine.
15. Visit this vine, which thy right hand
 Hath set, and planted *long,*
 And the young branch, that for thyself
 Thou hast made firm and strong.
16. But now it is consum'd with fire, 65
 And cut *with axes* down,
 They perish at thy dreadful ire,
 At thy rebuke and frown.
17. Upon the man of thy right hand
 Let thy *good* hand be *laid,* 70
 Upon the son of man, whom thou
 Strong for thyself hast made.
18. So shall we not go back from thee
 To ways of *sin and shame,*
 Quicken us thou, then *gladly* we 75
 Shall call upon thy Name.
19. Return us, *and thy grace divine*
 Lord God of Hosts *vouchsafe,*
 Cause thou thy face on us to shine,
 And then we shall be safe. 80

* 55. —*There.*—] So the first edition, 1673. Newton reads *their*.

56. *Her grapes, and tender shoots.*] So in COMUS, v. 296.
 Plucking ripe clusters from the TENDER SHOOTS.

PSALM LXXXI.

1. **T**O God our strength sing loud, *and clear,*
Sing loud to God *our King,*
To Jacob's God, *that all may hear,*
Loud acclamations ring.
2. Prepare a hymn, prepare a song, 5
The timbrel hither bring,
The *cheerful* psaltry bring along,
And harp *with* pleasant *string.*
3. Blow, *as is wont,* in the new moon
With trumpets *lofty sound,* 10
Th' appointed time, the day whereon
Our solemn feast *comes round.*
4. This was a statute *giv'n of old*
For Israel *to observe,*
A law of Jacob's God, *to hold,* 15
From whence they might not swerve.
5. This he a testimony ordain'd
In Joseph, *not to change,*
When as he pass'd through Egypt land;
The tongue I heard was strange. 20
6. From burden, *and from slavish toil*
I fet his shoulder free:
His hands from pots, *and miry soil,*
Deliver'd were *by me.*
7. When trouble did thee sore assail, 25
On me then didst thou call,
And I to free thee *did not fail,*
And led thee out of thrall.
I answer'd thee in ^athunder-deep

^a Be Sether ragnam.

- With clouds incompass'd round ; 30
 I try'd thee at the water *steep*
 Of Meriba *renown'd*.
 8. Hear, O my People, *hearken well*,
 I testify to thee,
Thou ancient stock of Israel, 35
 If thou wilt list to me,
 9. Throughout the land of thy abode
 No alien God shall be,
 Nor shalt thou to a foreign God
 In honour bend thy knee. 40
 10. I am the Lord thy God which brought
 Thee out of Egypt land ;
 Ask large enough, and I, *besought*,
 Will grant thy full demand.
 11. And yet my people would not *hear*, 45
 Nor hearken to my voice ;
 And Israel, *whom I lov'd so dear* ;
 Mislik'd me for his choice.
 12. Then did I leave them to their will,
 And to their wand'ring mind ; 50
 Their own conceits they follow'd still,
 Their own devices blind.
 13. O that my people would *be wise*,
 To serve me *all their days*,
 And O that Israel would *advise* 55
 To walk my *righteous ways*.
 14. Then would I soon bring down their foes,
 That now *so proudly rise*,
 And turn my hand against *all those*
 That are their enemies. 60
 15. Who hate the Lord should *then be fain*
 To bow to him and bend,

But

But *they, his people, should remain,*
 Their time should have no end.
 16. And he would feed them *from the shock* 65
 With flow'r of finest wheat,
 And satisfy them from the rock
 With honey *for their meat.*

PSALM LXXXII.

1. **G**OD in the ^a great ^a assembly stands
Of kings and lordly states,
^b Among the Gods, ^b on both his hands
 He judges and debates.
 2. How long will ye ^c pervert the right 5
 With ^c judgment false and wrong,
 Favouring the wicked *by your might,*
Who thence grow bold and strong?
 3. ^d Regard the ^d weak and fatherless,
^d Dispatch the ^d poor man's cause, 10
 And ^e raise the man in deep distress
 By ^e just and equal laws.
 4. Defend the poor and desolate,
 And rescue from the hands
 Of wicked men the low estate 15
 Of him *that help demands.*
 5. They know not, nor will understand,
 In darkness they walk on,
 The earth's foundations all are ^f mov'd,
 And ^f out of order gone. 20
 6. I said that ye were Gods, yea all
 The sons of God most high;

^a Bagnadath-el.

^b Bekerev.

^c Tisphbetu gnavel.

^d Shiphudal.

^e Hatzdiku.

^f Jimmotu.

7. But ye shall die like men, and fall
As other princes *die*.
8. Rise God, ^a judge thou the earth *in might*, 25
This *wicked* earth ^a redrefs,
For thou art he who shalt by right
The nations all possess.

P S A L M LXXXIII.

1. **B**E not thou silent *now at length*,
O God hold not thy peace,
Sit thou not still O God of *strength*,
We cry, and do not cease.
2. For lo thy *furious* foes *now* ^b swell,
And ^b storm outrageously,
And they that hate thee *proud and fell*
Exalt their heads full high.
3. Against thy people they ^c contrive
^d Their plots and counsels deep, 10
^e Them to insnare they chiefly strive,
^f Whom thou dost hide and keep.
4. Come let us cut them off, say they,
Till they no nation be,
That Israel's name for ever may 15
Be lost in memory.
5. For they consult ^g with all their might,
And all as one in mind.
Themselves against thee they unite,
And in firm union bind. 20
6. The tents of Edom, and the brood

^a *Shiphtha.* ^b *Jebemajun.* ^c *Jagnarimu.* ^d *Sod.*
^e *Jiribjagnatsu gnal.* ^f *Tsephuneca.* ^g *Lew jachdau.*
21. —*Brood.*] Race. So above, Ps. iii. 27. "This world's
"BROOD." And ODE F. INF. "That heavenly BROOD."

- Of scornful Ishmael,
 Moab, with them of Hagar's blood,
That in the desert dwell,
 7. Gebal and Ammon *there conspire,* 25
 And hateful Amalec,
 The Philistins, and they of Tyre,
Whose bounds the Sea doth check:
 8. With them great Ashur also bands
 And doth confirm the knot : 30
All these have lent their armed bands
 To aid the sons of Lot.
 9. Do to them as to Midian bold,
That wasted all the coast,
 To Sifera, and as is told, 35
Thou didst to Jabin's host,
When at the brook of Kishon old
They were repuls'd and slain,
 10. At Endor quite cut off, and roll'd
 As dung upon the plain. 40
 11. As Zeb and Oreb evil sped,
 So let their princes speed,
 As Zeba, and Zalmunna bled,
 So let their princes bleed.
 12. For they amidst their pride have said, 45
 By right now shall we seize
 God's houses, and will now invade
 * Their stately palaces.
 13. My God, oh make them as a wheel, 50
No quiet let them find,
 Giddy and restless let them reel
 Like stubble from the wind.

* Neoth Elobim bears byth.

14. As *when* an *aged* wood takes fire
Which on a sudden strays,
 The *greedy* flame runs higher and higher 55
 Till all the mountains blaze,
 15. So with thy whirlwind them pursue,
 And with thy tempest chase;
 16. * And till they * yield thee honour due;
 Lord fill with shame their face. 60
 17. Asham'd, and troubled let them be,
 Troubled, and sham'd for ever,
 Ever confounded, and so die
 With shame, *and scape it never.*
 18. Then shall they know that thou whose name
 Jehovah is alone, 66
 Art the most high, *and thou the same*
 O'er all the earth *art one.*

PSALM LXXXIV.

1. **H**OW lovely are thy dwellings fair!
 O Lord of Hosts, how dear
 The *pleasant* tabernacles are,
Where thou dost dwell so near!
 2. My soul doth long and almost die 5
 Thy courts O Lord to see,
 My heart and flesh aloud do cry,
 O living God, for thee.
 3. There ev'n the sparrow *freed from wrong*
 Hath found a house of *rest,* 10
 The swallow there, to lay her young
 Hath built her *brooding* nest,

* They seek thy name. Heb.

- Ev'n by thy altars, Lord of Hosts,
They find their safe abode,
And home they fly from round the coasts 15
Toward thee, my King, my God.
 4. Happy, who in thy house reside,
 Where thee they ever praise,
 5. Happy, whose strength in thee doth bide,
 And in their hearts thy ways. 20
 6. They pass through Baca's *thirsty* vale,
That dry and barren ground,
 As through a fruitful watry dale
 Where springs and show'rs abound.
 7. They journey on from strength to strength 25
With joy and gladsome cheer,
Till all before our God at length
 In Sion do appear.
 8. Lord God of Hosts hear *now* my prayer,
 O Jacob's God give ear, 30
 9. Thou God our shield, look on the face
 Of thy anointed *dear*.
 10. For one day in thy courts *to be*
 Is better, *and more blest,*
 Than *in the joys of vanity* 35
 A thousand days *at best*.
 I in the temple of my God
 Had rather keep a door,
 Than dwell in tents, *and rich abode,*
 With sin *for evermore.* 40
 11. For God the Lord, both sun and shield,
 Gives grace and glory *bright,*
 No good from them shall be withheld
 Whose ways are just and right.

12. Lord God of Hosts *that reign'st on high,* 45
 That man is *truly* blest,
 Who *only* on thee doth rely,
 And in thee only rest.

PSALM LXXXV.

1. **T**HY land to favour graciously
 Thou hast not Lord been slack,
 Thou hast from *hard* captivity
 Returned Jacob back.
2. Th' iniquity thou didst forgive 5
That wrought thy people woe,
 And all their sin, *that did thee grieve,*
 Hast hid *where none shall know.*
3. Thine anger all thou hadst remov'd,
 And *calmly* didst return 10
 From thy ^a fierce wrath which we had prov'd
 Far worse than fire to burn.
4. God of our saving health and peace,
 Turn us, and us restore,
 Thine indignation cause to cease 15
 Toward us, *and chide no more.*
5. Wilt thou be angry without end,
 For ever angry thus,
 Wilt thou thy frowning ire extend
 From age to age on us? 20
6. Wilt thou not ^b turn, and *bear our voice,*
 And us again ^b revive,
 That so thy people may rejoice
 By thee preserv'd alive?

^a Heb. *The burning heat of thy wrath.* ^b Heb. *turn to quicken us.*

7. Cause us to see thy goodness, Lord, 25
 To us thy mercy shew,
 Thy saving health to us afford,
And life in us renew.
8. *And now* what God the Lord will speak, 30
 I will go *strait* and hear,
 For to his people he speaks peace,
 And to his saints *full dear*,
 To his dear saints he will speak peace,
 But let them never more
 Return to folly, *but surcease* 35
To trespass as before.
9. Surely to such as do him fear
 Salvation is at hand,
 And glory shall ere long appear
To dwell within our land. 40
10. Mercy and Truth *that long were miss'd*
 Now joyfully are met,
 Sweet Peace and Righteousness have kiss'd,
And hand in hand are set.
11. Truth from the earth, *like to a flow'r*, 45
 Shall bud and blossom *then*,
 And Justice from her heav'nly bow'r
 Look down *on mortal men*.
12. The Lord will also then bestow
 Whatever thing is good, 50
 Our land shall forth in plenty throw.
 Her fruits *to be our food*.
13. Before him Righteousness shall go,
His royal Harbinger.
 Then ^a will he come, and not be slow,
 His footsteps cannot err.

^a Heb. *He will set his steps to the way.*

PSALM LXXXVI.

1. **T**HY *gracious* ear, O Lord, incline,
 O hear me *I thee pray*,
 For I am poor, and almost pine
 With need, *and sad decay*.
2. Preserve my soul, for ^a I have trod 5
 Thy ways, and love the just,
 Save thou thy servant, O my God,
 Who *still* in thee doth trust.
3. Pity me, Lord, for daily thee
 I call; 4, O make rejoice 10
 Thy servant's soul; for Lord to thee
 I lift my soul *and voice*.
5. For thou art good, thou Lord art prone
 To pardon, thou to all
 Art full of mercy, thou *alone* 15
 To them that on thee call.
6. Unto my supplication, Lord,
 Give ear, and to the cry
 Of my *incessant* pray'rs afford
 Thy hearing graciously. 20
7. I in the day of my distress
 Will call on thee *for aid*;
 For thou wilt *grant* me *free access*,
And answer what I pray'd.
8. Like thee among the Gods is none 25
 O Lord, nor any works
 Of *all that other Gods have done*
 Like to thy *glorious* works.
9. The nations all whom thou hast made

^a Heb. *I am good, loving, a doer of good and holy things.*

- Shall come, *and all shall frame* 30
 To bow them low before thee, Lord,
 And glorify thy name.
10. For great thou art, and wonders great
 By thy strong hand are done,
 Thou *in thy everlasting seat* 35
 Remainest God alone.
11. Teach me, O Lord, thy way *most right*,
 I in thy truth will bide,
 To fear thy name my heart unite,
So shall it never slide. 40
12. Thee will I praise, O Lord my God,
Thee honour and adore.
 With my whole heart, and blaze abroad
 Thy name for evermore.
13. For great thy mercy is tow'rd me, 45
 And thou hast freed my soul,
 Ev'n from the lowest hell set free,
From deepest darkness foul.
14. O God the proud against me rise,
 And violent men are met 50
 To seek my life, and in their eyes
 No fear of thee have set.
15. But thou, Lord, art the God most mild,
 Readiest thy grace to shew,
 Slow to be angry, and *art stil'd* 55
 Most merciful, most true.
16. O turn to me *thy face at length*,
 And me have mercy on,
 Unto thy servant give thy strength,
 And save thy handmaid's son. 60
17. Some sign of good to me afford,
 And let my foes *then see*,

And be asham'd, because thou Lord
Dost help and comfort me.

PSALM LXXXVII.

1. **A** MONG the holy mountains *high*
Is his foundation fast,
There seated in his sanctuary,
His temple there is plac'd.
2. Sion's fair gates the Lord loves more 5
Than all the dwellings fair
Of Jacob's land, *though there be store,*
And all within his care.
3. City of God, most glorious things 10
Of thee *abroad* are spoke ;
4. I mention Egypt, *where proud kings*
Did our forefathers yoke.
I mention Babel to my friends,
Philistia *full of scorn,*
And Tyre with Ethiops *utmost ends,* 15
Lo this man there was born :
5. But *twice that praise shall in our ear*
Be said of Sion *last,*
This and this man was born in her,
High God shall fix her fast. 20
6. The Lord shall write it in a scroll
That ne'er shall be out-worn,
When he the nations doth inroll,
That this man there was born.
7. Both they who sing, and they who dance, 25
With sacred songs are there,
In thee *fresh brooks, and soft streams glance,*
And all my fountains clear.

PSALM LXXXVIII.

1. **L**ORD God, that dost me save and keep,
 All day to thee I cry;
 And all night long before thee *weep*,
 Before thee *prostrate lie*.
2. Into thy presence let my pray'r
 5 *With sighs devout ascend*,
 And to my cries, that *ceaseless are*,
 Thine ear with favour bend.
3. For cloy'd with woes and trouble store
 Surcharg'd my soul doth lie,
 10 *My life at death's uncheerful door*
 Unto the grave draws nigh.
4. Reckon'd I am with them that pass
 Down to the *dismal* pit,
 I am a ^a man, but weak alas,
 15 And for that name unfit.
5. From life discharg'd and parted quite
 Among the dead to *sleep*,
 And like the slain in *bloody fight*
 20 That in the grave lie *deep*.
- Whom thou rememberest no more,
 Dost never more regard,
 Them from thy hand deliver'd o'er
Death's hideous house hath barr'd.
6. Thou in the lowest pit *profound*
 25 Hast set me *all forlorn*,
 Where thickest darkness *hovers round*,
 In horrid deeps to *mourn*.
7. Thy wrath, *from which no shelter saves*,

9. —[*Trouble store*.] So edition 1673. Tonson, Tickell, and Fenton, read *fore*.

^a Heb. *A man without manly strength*.

- Full fore doth prefs on me; 30
 * Thou break'st upon me all thy waves,
 * And all thy waves break me.
 8. Thou dost my friends from me estrange,
 And mak'st me odious,
 Me to them odious, *for they change*, 35
 And I here pent up thus.
 9. Through sorrow, and affliction great,
 Mine eye grows dim and dead,
 Lord, all the day I thee intreat,
 My hands to thee I spread. 40
 10. Wilt thou do wonders on the dead,
 Shall the deceas'd arise,
 And praise thee *from their loathsome bed*
With pale and hollow eyes?
 11. Shall they thy loving kindness tell 45
 On whom the grave *bath hold*,
 Or they who in perdition dwell,
 Thy faithfulness *unfold?*
 12. In darkness can thy mighty *hand*
 Or wondrous acts be known, 50
 Thy justice in the gloomy land
 Of *dark* oblivion?
 13. But I to thee, O Lord, do cry,
Ere yet my life be spent,
 And *up to thee* my pray'r *doth lie*, 55
 Each morn, and thee prevent.
 14. Why wilt thou, Lord, my soul forsake,
 And hide thy face from me?
 15. That am already bruis'd and ^b shake 60
 With terror sent from thee?

* The Hebr. bears both.

^b Heb. *Præ Concussione*.

Bruis'd and afflicted, and *so low*

As ready to expire,

While I thy terrors undergo

Astonish'd with thine ire.

16. Thy fierce wrath over me doth flow, 65

Thy threatnings cut me through :

17. All day they round about me go,

Like waves they me pursue.

18. Lover and friend thou hast remov'd,

And sever'd from me far : 70

They *fly me now* whom I have lov'd,

And as in darkness are.

A PARAPHRASE ON PSALM CXIV.*

*This and the following Psalms were done by the
Author at fifteen years old.*

WHEN the blest seed of Terah's faithful son
After long toil their liberty had won,
And past from Pharian fields to Canaan land,
Led by the strength of the Almighty's hand,

* This and the following Psalm are Milton's earliest performances. The first he afterwards translated into Greek. In the last are some very poetical expressions, *The golden-tressed sun, God's thunder-clapping hand, the moon's spangled sisters bright, above the reach of mortal eye, &c.* I will here throw together some of the most striking stanzas in Milton's PSALMS.

PSAL. lxxx. v. 41.

With her green shade that cover'd all,

The hills were over-spread,

Her boughs as high as cedars tall

Advanc'd their lofty head.

Return, O God of Hosts, look down,

From heav'n, thy seat divine ;

Behold us, but without a frown,

And visit this thy vine,

Ps. lxxxi.

Jehovah's wonders were in Israel shown,
His praise and glory was in Israel known.

Ps. lxxxi. v. 5.

Prepare a hymn, prepare a song,
The timbrel hither bring,
The chearful psaltry bring along,
And harp with pleasant string.

Ps. lxxxiii. v. 21.

The tents of Edom, and the brood
Of scornful Ishmael,
Moab, with them of Hagar's blood,
That in the desert dwell.

Ibid. v. 41.

As Zeb and Oreb evil sped,
So let their princes speed,
As Zeba and Zalmunna bled,
So let their princes bleed.

Ibid. v. 53.

As when an aged wood takes fire,
Which on a sudden strays,
The greedy flame runs higher and higher,
Till all the mountains blaze :
So with thy whirlwind them pursue,
And with thy tempest chase, &c.

Ps. lxxxiv. v. 21.

They pass through Baca's thirsty vale,
That dry and barren ground ;
As through a fruitful watry dale,
Where springs and show'rs abound.

Ps. lxxxv. v. 45.

Truth from the earth, like to a flow'r,
Shall bud and blossom then :
And Justice from her heav'nly bow'r
Look down on mortal men.——
Before him Righteousness shall go,
His royal harbinger :
Then will he come, and not be slow :
His footsteps cannot err.

Ps. lxxxviii. v. 5.

Into thy presence let my pray'r
With sighs devout ascend ;
And to my cries, that ceaseless are,
Thine ear with favour bend.

Ps. lxxxviii.

That saw the troubled sea, and shivering fled,
 And fought to hide his froth-becurled head
 Low in the earth; Jordan's clear streams recoil,
 As a faint host that hath receiv'd the foil.
 The high, huge-bellied mountains skip like rams
 Amongst their ewes, the little hills like lambs.
 Why fled the ocean? And why skipt the mountains?
 Why turned Jordan tow'rd his crystal fountains?

Ps. lxxxviii. v. 20.

Whom thou remembereſt no more,
 Doſt never more regard:
 Them, from thy hand deliver'd o'er,
 Death's hideous houſe hath barr'd.
 Thou in the loweſt pit profound
 Haſt ſet me all forlorn,
 Where thickeſt darkneſs hovers round,
 In horrid deeps to mourn.—
 Through ſorrow, and afflictions great,
 Mine eye grows dim and dead:
 Lord all the day I thee intreat,
 My hands to thee I ſpread.
 Wilt thou do wonders on the dead?
 Shall the deceas'd ariſe,
 And praife thee from their loathſome bed,
 With pale and hollow eyes?
 Shall They thy loving kindneſs tell
 On whom the grave hath hold?
 Or they who in perdition dwell,
 Thy faithfulneſs unfold?
 In darkneſs can thy mighty hand
 Or wondrous acts be known;
 Thy juſtice in the gloomy land
 Of dark oblivion?

Ibid. v. 65.

Thy fierce wrath over me doth flow,
 Thy threatenings cut me through;
 All day they round about me go.
 Like waves they me purſue.

13. *Why fled the ocean? And why skip the mountains?*] The original is weakened. The question ſhould have been aſked by an addreſs, or an appeal, to the ſea and mountains.

Shake

Shake Earth, and at the presence be aghast 15
 Of him that ever was, and ay shall last,
 That glassy floods from rugged rocks can crush,
 And make soft rills from fiery flint-stones gush.

PSALM CXXXVI.

LET us with a gladsome mind
 Praise the Lord, for he is kind,
 For his mercies ay indure,
 Ever faithful, ever sure.

Let us blaze his name abroad,
 For of Gods he is the God.

For his &c.

O let us his praises tell,
 Who doth the wrathful tyrants quell. 10

For his &c.

Who with his miracles doth make
 Amazed heav'n and earth to shake.

For his &c. 15

Who by his wisdom did create
 The painted heav'ns so full of state.

For his &c. 20

Who did the solid earth ordain
 To rise above the watry plain.

For his &c.

15. *Shake Earth, and at the presence be aghast
 Of Him, that ever was, and aye shall last.]* He was now
 only fifteen.

17. *That glassy floods from rugged rocks can crush.]* So in Co-
 MUS, v. 861.

Under the GLASSY, cool, translucent wave.
 See PARAD. L. B. vii. 619.

22. — *Watry plain.]* Pope, WINDSOR FOR. v. 146.

And pikes the tyrants of the WATRY PLAINS.
 See Note on COM. v. 429.

Who

Who by his all-commanding might
Did fill the new-made world with light. 25

For his &c.

And caus'd the golden-tressed sun,
All the day long his course to run. 30

For his &c.

The horned moon to shine by night,
Amongst her spangled sisters bright.

For his &c. 35

He with his thunder-clasping hand
Smote the first-born of Egypt land.

For his &c.

And in despite of Pharaoh fell,
He brought from thence his Israel.

For his &c.

The ruddy waves he cleft in twain
Of the Erythræan main. 45

For his &c.

The floods stood still like walls of glass,
While the Hebrew bands did pass. 50

For his, &c.

But full soon they did devour
The tawny king with all his power.

For his &c. 55

His chosen people he did bless
In the wasteful wilderness.

For his &c.

In bloody battel he brought down
Kings of prowess and renown.

For his &c.

57. *In the wasteful wilderness.*] See Note on PAR. REG. i. 7.

He foil'd bold Seon and his host, 65
That rul'd the Amorrean coast.

For his &c.

And large-limb'd Og he did subdue,
With all his over-hardy crew. 70

For his &c.

And to his servant Israel
He gave their land therein to dwell.

For his &c.

He hath with a piteous eye
Beheld us in our misery.

For his &c. 80

And freed us from the slavery
Of the invading enemy.

For his &c.

All living creatures he doth feed, 85
And with full hand supplies their need.

For his &c.

Let us therefore warble forth
His mighty majesty and worth. 90

For his &c.

That his mansion hath on high
Above the reach of mortal eye.

For his mercies ay indure, 95
Ever faithful, ever sure.

A P P E N D I X

T O

N O T E S

ON THE

E N G L I S H P O E M S.

ROBERT Baron's Imitations of Milton's smaller Poems in his CYPRIAN ACADEMY, 1647, are mentioned in PREFACE, p. v. As the book is obsolete and scarce, for the sake of the curious reader, I will here throw, by way of Appendix, together some of Baron's imitations, or rather open plagiarisms, from Milton.

Baron, B. i. p. 30. [COM. v. 95.]

When as the gilded car of day
His glowing axle doth allay.

B. i. p. 37. [COM. v. 862.] Of a beautiful shepherdess.

In twifted braids of silver lillies knitting
The loose train of her amber-dropping haire.

B. i. p. 54. [L'ALLEG. v. 1.]

—Hence loathed Melancholly!
Avaunt, avaunt from hence then snake-haired devil,
Hence to th' abyſſe below, &c.

B. i. p. 54. [EPIT. MARCH. WINCH. v. 20.] Hymen
ſpeaks.

—This my well-lighted flame.

B. i. p. 21. [Ibid. v. 28.]

Why may not Atropos for Lucina come.

Baron, B. i. p. 59. [COM. v. 97. 141. 122. 128.]

Sol has quencht his glowing beame,
In the coole Atlanticke streame :
Now there shines no tell-tale sun
Hymen's rites are to be done :
Now love's revells 'gin to keepe,
What have you to doe with sleepe ?
You have sweeter sweets to prove,
Lovely Venus wakes, and Love,
Goddesse of nocturnall sport,
Alwaies keep thy jocond court, &c.

B. i. p. 61. [COM. v. 143.]

Dance nimbly, ladies, beat the measur'd ground,
With your light feet, in a fantastick round.

B. ii. p. 3. [L'ALLEG. v. 12. 35. COM. 103.]

—Euphrosyne,
Right goddesse of free mirth, come lead with thee
The frolick mountaine Nymph, faire Liberty,
Attended on by youthfull Iollity.

B. ii. p. 28. [IL PENS. v. 1.]

Hence, hence, fond mirth ; hence vaine deluding joyes,
Glee and Alacritic, you be but toyes :
Goe, gilded elves, love's idle traine possesse
With fickle fancies, thicke and numberlesse :
Sorrow the subject of my song shall be
My hearte shall chant my heart's anxietie,

B. ii. p. 28. [LYCID. v. 170.] Of the sun.

Bright car of day, which dost diurnallie
Flame in the forehead of the azure skie.

B. ii. p. 29. [ARCAD. v. 65.]

—Fates, that hold the vitall sheares,
And sit upon the nine-infolded spheares,
Whirling the adamantine spindle round,
On which the brittle lives of men are wound,

B. ii. p. 34. [L'ALLEG. v. 12.]

The goddesses, so debonnaire and free,
Aglaia, Thalia, Euphrosyne,
Esteem'd by men for their heart-easing mirth ;
Whom thou, faire Cytherea, at one birth
Bore to the ivie-crowned god of wine.

B. iii. p. 43. [IL PENS. v. 133.]

These archt walkes of midnight groves—
And filvan's shadowes,

And

And shades that Clarida loves,
 When *silver-buskin'd* tripping Nymphs
 Were never affrighted,
 By harsh blowes of the rude axe,
 From their hallowed haunt.

B. iii. p. 43. [IL PENS. v. 122.]

Not trickt and frount up
 As in fresh flowry May,
 But, civil-suited, kerchfit
 In winter-attire.

B. iii. p. 45. [LYCID. v. 140. 135.] To Flora.

To purple the fresh ground with vernal flowers,
 That suck in the nectarian honied showers ;
 Thou that wearst flowrets of a thousand hues:
 Thou that the smooth-shorne field enamelest,—
 Come bring with thee the well-attir'd woodbine,
 The lovers pansie, freckt with shining jet ;
 The tufted crowtoe, glowing violet,
 Ruddy narcissus, and pale gessamine :
 Bring the faire primrose, that forsaken dies,
 The daffadillies, with cups fill'd with teares ;
 All amaranth's brood that imbroidery weares,
 To strew her lawreat hearse where my love lies.

B. iii. p. 68. [LYCID. v. 30. seq. 89.]

——Those rurall powers
 That live inshrin'd in oaken-curled bowers,
 Among the sapplins tall, whose shady roofe
 Are ringlets knitt of branching elm star-proofe.
 Call Naiades from their obscure sluse [sluice]
 By which Alphéus met his Arethuse ;
 Call mountaine Oreads, for to comply
 To further with us this solemnity.

B. iii. p. 69. [COM. v. 890.]

Along the softly-whistling rivulet's sides,
 And by Meander's rushie-fringed bank,
 Where grows the willow greene, and osier dank.

B. iii. p. 88. [COM. v. 20.]

——Sea-girt lands——

So various jemmes inlay a diadem :
 Neptune, his tributary gods that graces,
 Gives them the government of these small places,
 And lets them weare their saphire crownes, and wield
 Their little tridents in their watry field ;
 But this faire Isle——
 Unto his blewe-hair'd deities he quarters.

B. iii.

B. iii. p. 91. [COM. v. i.] Fame speaks.

Before Jove's spangled portall, with a crew
Of bright aeriall soules, I dwelt inspheard,
Chanting the conquests of the sons of valour, &c.

B. iii. p. 93. [COM. v. 970. 13.] Virtue speaks.

Your loves I've tryd in hard assayes,
Majestick paire!
Now shall a crowne of deathlesse praise
Adorne your haire.—
Then, royal sir, and regal bride,
My golden key
Shall ope the palace, where abide
Eternitie.

B. iii. p. 95. [COM. v. 55. 103. 82. 656. 129. 140. L'AL-
LEGR. v. 127. 28.]

“The scene changed to a magnificent palace, adorned with *all*
“*manner of deliciousness*: COMUS appeared and said”—

Darke-vail'd Colytto, stay thy ebon chaire
Wherein thou triumphest with Hecate:
And let not nice morne, on the Indian steep,
Peep from her celin'd loop-hole: let no cock
His matins ring, till pomp and revellry
Have tane their fill with masque and pageantry:
Let midnight see our feast and jollity,
And weare a blacker maske, as envious
Of oure dance, jocund rebecks, and wreath'd smiles—
Now that blithe youth, upon whose clustred locks
A wreath of ivy-berries set, &c.
That Jove may know of [these] our quips and cranks,
And to beare part in our SMOOTH-dittied pranks,
Leave vaulted heaven, and his skie-roabes put off,
And pure ambrosiall weeds of Iris' woof.

B. i. p. 55. [ODE NATIV. v. 125. L'ALLEG. v. 33. COM.
v. 117.] A Chorus of Fairies.

Ring out, you cristall spheares,
Once blesse our listning eares!
Let your sweet silver chime,
Keeping harmonious time,
In the winged Wanton's* praise.
Mab, thou majestick queene
Of fairies, be thou seene
To keepe this holiday,
Whilst we dance and play;
And frisk it as we goe

* Cupid.

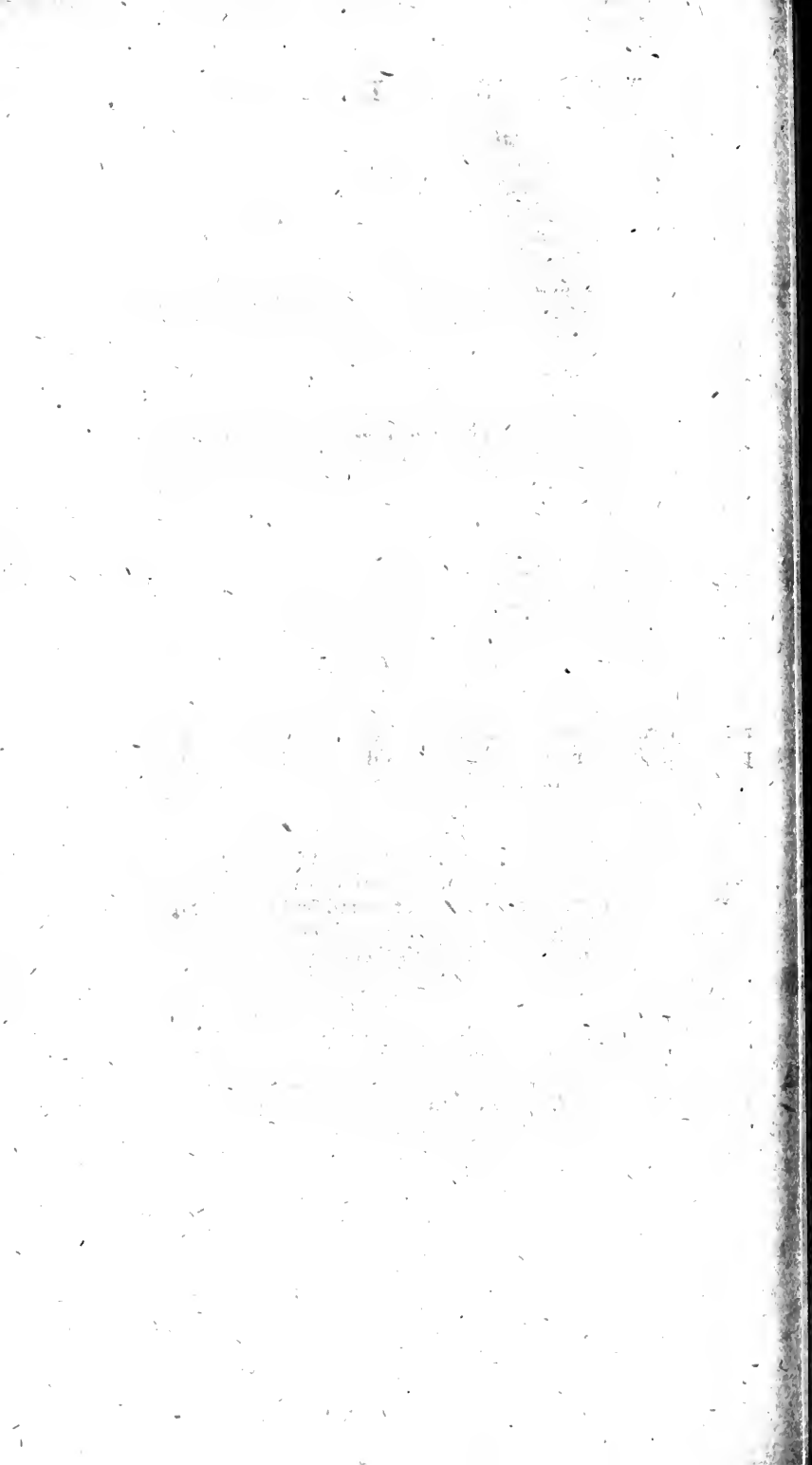
On the light fantaſtick toe.
 The Satyres and the Fawnes
 Shall nimbly croſſe the lawnes :
 Ore tauny ſands and ſhelves
 Trip it, you dapper elves !
 Dance by the fountaine brim,
 Nympheſ, deckt with daiſies trim.

It would be too tedious and intricate a labour, to trace the frequent ſprinklings of the Miltonic phraſeology through the proſe-parts of this performance. The following ſpecimen may be ſufficient.

B. iii. p. 53. [Com. 278. 520. 536. 442. 445.] “ Placing herſelfe within a *leazy labyrinth*, in the *navel* of this *obſcure in- moſt bowre* ; ſhe uttered theſe wordes—*Faire ſilver-ſhafted lad*, “ go burn thy *frivolous bow*, &c.”

Baron has alſo left a Tragedy, called MIRZA, ſaid to be acted in Perſia, and printed at London, without date, in octavo. Five copies of verſes, by the author’s Cambridge friends, are prefixed. It is on the ſubject of Denham’s SOPHY, printed 1642. But it is a copy of Jonſon’s CATALINE. He has alſo written Poems, in octavo, and an APOLOGY for PARIS. Theſe two laſt pieces I have never ſeen. Langbaine having obſerved that Baron borrowed much from Waller, ſays not a ſyllable of his numerous and publick thefts from Milton’s poems. Of which, I believe, Langbaine knew little more than the title-page of COMUS. See DRAM. P. pp. 11. 377.

Baron was a young man much encouraged and eſteemed by James Howell, the juſtly celebrated Letter-writer, to whom he dedicates his CYPRIAN ACADEMY. And there is a Letter from Howell to Baron, then at Paris, full of regard, in Howell’s LETT. B. iii. Let. 17. p. 432. edit. 1737. Dated Jun. 20, 1647. He calls Baron *my dear nephew*, but this ſeems to be only a term of fondneſs and familiarity. Speaking of the CYPRIAN ACADEMY he ſays, “ I have ſeldom met with ſuch an ingenious mixture “ of proſe and verſe, interwoven with ſuch varieties of fancy, and “ charming ſtrains of amorous paſſions, &c.” The CYPRIAN ACADEMY is a ſort of poetical romance, partly formed on the plan of Sydney’s ARCADIA. The author has introduced the fine old French ſtory of COUCI’S HEART. B. ii. p. 15. This he probably took from Howel’s LETTERS.





JOANNIS MILTONI

LONDINENSIS

P O E M A T A.

Quorum pleraque intra Annum Ætatis
Vigefimum conscripfit.



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HÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quam supra se esse dicta, eo quod præclaro ingenio viri, nec non amici ita fere solent laudare, ut omnia suis potius virtutibus, quam veritati congruentia nimis cupide affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cum alii præsertim ut id faceret magnopere suaderent. Dum enim nimis laudis invidiam totis ab se viribus amolitur, sibi que quod plus æquo est non attributum esse mavult, iudicium interim hominum cordatorum atque illustrium quin summo sibi honori ducat, negare non potest.

Joannes Baptista Mansus, Marchio Villensis, Neapolitanus, ad Joannem Miltonium Anglum.

UT mens, forma, decor, facies, mos, si pietas sic,
Non Anglus, verum hercle Angelus ipse fores.

Ad Joannem Miltonem Anglum triplici poeseos laurea coronandum, Græca nimirum, Latina, atque Hetrusca, Epigramma Joannis Salsilli Romani.

CE D E Meles, cedat depressa Mincius urna;
Sebetus Tassum desinat usque loqui;
At Thamesis victor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit.

Ad Joannem Miltonum.

GRæcia Mæonidem, jactet sibi Roma Maronem,
Anglia Miltonum jactat utrique parem.

Selvaggi.

Al Signior Gio. Miltoni Nobile Inglese.

O D E.

ERMIGI all' Etra ò Clio
 Perche di stelle intreccierò corona
 Non più del Biondo Dio
 La Fronde eterna in Pindo, e in Elicona,
 Dienfi a merto maggior, maggiori i fregi,
 A' celeste virtù celesti pregi.

Non puo del tempo edace
 Rimaner preda, eterno alto valore
 Non puo l' oblio rapace
 Furar dalle memorie eccelfo onore,
 Su l' arco di mia cetra un dardo forte
 Virtù m' adatti, e ferirò la morte.

Del Ocean profondo
 Cinta dagli ampi gorgi Anglia refiede
 Separata dal mondo,
 Però che il suo valor l' umana eccede:
 Questa feconda sà produrre Eroi,
 Ch' hanno a ragion del sovrumano tra noi

Alla virtù sbandita
 Danno ne i petti lor fido ricetta,
 Quella gli è sol gradita,
 Perche in lei san trovar gioia, e diletto;
 Ridillo tu, Giovanni, e mostra in tanto
 Con tua vera virtù, vero il mio Canto.

Lungi dal Patrio lido
 Spinse Zeusi l'industrie ardente brama;
 Ch' udio d'Helena il grido
 Con aurea tromba rimbombar la fama,
 E per poterla effigiare al paro
 Dalle più belle Idee trasse il più raro.

Così l'Ape Ingegnosa
 Trae con industria il suo liquor pregiato
 Dal giglio e dalla rosa,
 E quanti vaghi fiori ornano il prato;
 Formano un dolce suon diverse Chorde,
 Fan varie voci melodia concorde.

Di bella gloria amenta
 Milton dal Ciel natio per varie parti
 Le peregrine piante
 Vnlgesti a ricercar scienze, ed arti;
 Del Gallo regnator vedesti i Regni,
 E dell'Italia ancor gl'Eroi più degni.

Fabro quasi divino
 Sol virtù rintracciando il tuo pensiero
 Vide in ogni confino
 Chi di nobil valor calca il sentiero;
 L'ottimo dal miglior dopo scegliea
 Per fabbricar d'ogni virtù l'Idea.

Quanti nacquero in Flora
 O in lei del parlar Tosco appreser l'arte,
 La cui memoria onora
 Il mondo fatta eterna in dotte carte,

Volesti

Volesti ricercar per tuo tesoro,
E parlasti con lor nell' opre loro.

Nell' altera Barbelle
Per te il parlar confuse Giove in vano,
Che per varie favelle
Di se stessa trofeo cadde su'l piano :
Ch' Ode oltr' all' Anglia il suo piu degno Idioma
Spagna, Francia, Toscana, e Grecia, e Roma.

I piu profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à Ingegni sovrumani
Tropo avaro tal' hor gli chinde, e ferra,
Chiaramente conosci, e giungi al fine
Della moral virtude al gran confine.

Non batta il Tempo l' ale,
Fermisi immoto, e in un fermin si gl' anni,
Che di virtù immortale
Scorron di troppo ingiuriosi a i danni ;
Che s' opre degne di Poema o storia
Furon gia, l'hai presenti alla memoria.

Dammi tua dolce Cetra
Se vuoi ch'io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo celeste ottiene il vanto,
Il Tamigi il dirà che gl'è concesso
Per te suo cigno parreggia Permessio.

Io o che in riva del Arno
 Tento spiegar tuo merto alto, e preclaro
 So che fatico indarno,
 E ad ammirar, non a lodarlo imparo ;
 Freno dunque la lingua, e ascolto il core
 Che ti preñde a lodar con lo stupore.*

Del sig. ANTONIO FRANCINI, gentilhuomo
 Fiorentino.

* Dr. Johnson thinks, that, after much tumid and trite panegyric, the concluding stanza of this Ode is natural and beautiful.

JOANNI MILTONI

L O N D I N E N S I.

Juveni patria, virtutibus eximio,

VIRO qui multa peregrinatione, studio cuncta orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus apprehenderet :

Polyglotto, in cujus ore linguæ jam deperditæ sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda ; Et jure ea percallet, ut admirationes et plausus populorum ab propria sapientia excitatos intelligat :

Illi, cujus animi dotes corporisque sensus ad admirationem commovent, et per ipsam motum cuique auferent ; cujus opera ad plausus hortantur, sed * venustate vocem laudatoribus adimunt.

Cui in memoria totus orbis ; in intellectu sapientia ; in voluntate ardor gloriæ ; in ore eloquentia ; harmonicos cœlestium sphaerarum sonitus as-

* vastitate. Edit. 1645.

tronomia duce audienti; characteres mirabilium naturæ per quos Dei magnitudo describitur magistra philosophia legenti; antiquitatum latebras vetustatis excidia, eruditionis ambages, comite assidua auctorum lectione,

Exquirenti, restauranti, percurrenti.

At cur nitur in arduum?

Illi in cujus virtutibus evulgandis ora Famæ non sufficiant, nec hominum stupor in laudandis satis est, reverentiæ at amoris ergo hoc ejus meritis debitum admirationis tributum offert CAROLUS DATUS* Patricius Florentinus,

Tanto homini feryus, tantæ virtutis amator.

* Carlo Dati, one of Milton's literary friends at Florence. See EPITAPH. DAMON. v. 137. Tickell and Fenton, who might have been taught better by Tonson's previous editions, read, *Carolus DEODATUS*, as if it was our author's friend Charles Deodate. See the next Note.

E L E G I A R U M

L I B E R.

ELEG. I. Ad CAROLUM DEODATUM.*

TAndem, chare, tuæ mihi pervenere tabellæ,
 Pertulit et voces nuncia charta tuas ;

* Charles Deodate was one of Milton's most intimate friends. He was an excellent scholar, and practiced physic in Cheshire. He was educated with our author at Saint Paul's school in London ; and from thence was sent to Trinity college Oxford, where he was entered feb. 7, in the year 1621, at thirteen years of age. Lib. Matric. Univ. Oxon. sub ann. He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. Ibid. He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was successively Usher and Master of Saint Paul's school. Deodate, while bachelor of Arts, gave to Trinity-college Library, Zuinglius's *THEATRUM VITÆ HUMANÆ*, in three volumes. He has a copy of *Alcaics* extant in an Oxford-collection on the death of Camden, called *CAMDENI INSIGNIA*, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Master of Arts. Lib. Caution. Coll. Trin. Toland says, that he had in his possession two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmost freedom of friendship, are to Deodate. *EPIST. FAM. PROSE-
 WORKS,*

Pertulit, occidua Devæ Cestrensis ab ora

Vergivium prono qua petit amne salum.

WORKS, vol. ii. 567. 568. Both dated from London, 1637. But the best, certainly the most pleasing evidences of their intimacy, and of Deodate's admirable character, are our author's first and sixth Elegies, the fourth Sonnet, and the EPITAPHIUM DAMONIS. And it is highly probable, that Deodate is the *simple shepherd lad in COMUS*, who is skilled in plants, and loved to hear Thyrsis sing, v. 619. seq. He died in the year 1638. See the first Note, EPITAPH. DAMON.

This Elegy was written about the year 1627, in answer to a letter out of Cheshire from Deodate: and Milton seems pleased to reflect, that he is affectionately remembered at so great a distance, v. 5.

Multum, crede, juvat, TERRAS aluisse REMOTAS
Pectus amans nostri, tamque fidele caput.

Our author was now residing with his father a scrivener in Breadstreet, who had not yet retired from business to Horton near Colnebrook.

I have mentioned Alexander Gill in this note. He was made Usher of St. Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted at fifteen, a commoner of Trinity college Oxford, in 1612. Here at length he took the degree of doctor in divinity, about 1629. His brothers George and Nathaniel, were both of the same college, and on the foundation. In a book given to the Library there, by their father, its author, called the SACRED PHILOSOPHIE OF THE HOLY SCRIPTURE, 1635, I find this inscription written by Alexander. "Ex dono authoris artium magistri olim Collegii Corporis Christi alumni, Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes in hoc Studioforum vivario literis operam dedere. Tertio Kal. Junias, 1635." This Alexander gave to the said Library, the old folio edition of Spenser's FAERIE QUEENE, Drayton's POLYOLBION by Selden, and Bourdelotius's LUCIAN, all having poetical mottos from the classics in his own hand-writing, which shew his taste and track of reading. In the LUCIAN, are the Arms of the GILLS, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's school, of which from the Ushership he was appointed Master in 1635, on the death and in the room of his father, he sent Milton's friend Deodate to Trinity college Oxford. He continued Master five years only, and died in 1642. Three of Milton's familiar Latin Letters to this Alexander Gill are remaining, replete with the strongest testimonies of esteem and friendship. Wood says, "he was accounted one of the best Latin poets in the nation." ATH. OXON. ii. 22. Milton pays

Multum, crede, juvat terras aluisse remotas 5

Pectus amans nostri, tamque fidele caput,

Quodque mihi lepidum tellus longinqua sodalem

Debet, at unde brevi reddere jussa velit.

Me tenet urbs reflua quam Thamesis alluit unda,

him high compliments on the excellence of his Latin poetry : and among many other expressions of the warmest approbation calls his verses, “ Carmina sane grandia, et majestatem vere poeticam, “ Virgilianumque ubique ingenium, referentia,” &c. See PROSE-works, ii. 565. 566. 567. Two are dated in 1628, and the last, 1634. Most of his Latin poetry is published in a small volume, entitled, *POETICI CONATUS*, 1632. 12mo. But he has other pieces extant, both in Latin and English. Wood had seen others in manuscript. In the church of St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often seen a long prose Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, master of Arts, which I should not have mentioned, but as it shews the writer’s uncommon skill in pure latinity. He was not only concerned with saint Paul’s school, but was an assistant to Thomas Farnabie, the school-master of Edward King, Milton’s *LYCIDAS*. He is said to have been removed from Saint Paul’s school for his excessive severity. The last circumstance we learn from a satire of the times, “ Verses to be re- “ printed with a second edition of Gondibert, 1653.” p. 54. 57. Alexander Gill here mentioned, Milton’s friend, seems to be sometimes confounded with his father, whose name was also Alexander, who was also master of Saint Paul’s, and whose *LOGONOMIA* published in 1621, an ingenious but futile scheme to reform and fix the English language, is well known to our critical lexicographers.

4. *Vergivium*.—] Drayton has “ these rough VERGIVIAN “ seas,” *POLYOLB*. S. i. p. 656. vol. ii. The Irish sea. Again, “ VERGIVIAN deepe.” *Ibid*. S. vi. vol. ii. p. 766. And in other places. Camden’s *BRITANNIA* has lately familiarised the Latin name.

9. *Me tenet urbs reflua quam Thamesis alluit unda*.] To have pointed out London by only calling it the city washed by the Thames, would have been a general and a trite allusion. But this allusion by being combined with the peculiar circumstance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective *REFLUA* is at once descriptive and distinctive. Ovid has “ *refluum mare*.” *METAM*. vii. 267.

Et quas oceani *REFLUVUM* mare lavit arenas.

Meque

Meque nec invitum patria dulcis habet. 10
 Jam nec arundiferum mihi cura revifere Camum,
 Nec dudum vetiti me laris angit amor.
 Nuda nec arva placent, umbrasque negantia molles,
 Quam male Phœbicolis convenit ille locus!
 Nec duri libet ufque minas perferre Magiftri, 15
 Cæteraque ingenio non fubeunda meo.

12. *Nec dudum vetiti me Laris angit amor.*] The words *vetiti Laris*, and afterwards *exilium*, will not fuffer us to determine otherwife, than that Milton was sentenced to undergo a temporary removal or rufication from Cambridge. I will not fuppofe for any immoral irregularity. Dr. Bainbridge, the Mafter, is reported to have been a very active disciplinarian : and this lover of liberty, we may prefume, was as little difpofed to fubmiffion and conformity in a college as in a ftate. When reprimanded and admonifhed, the pride of his temper, impatient of any fort of reproof, naturally broke forth into expreffions of contumely and contempt againft his governour. Hence he was punifhed. See the next Note. He appears to have lived in friendship with the fellows of the college. See APOL. SMECTYMN. PROSE-WORKS, vol. i. 108. Milton, in his profe, takes frequent opportunities of depretiating the conduct and customs of the academical life. In one place he pleafes himfelf with ridiculing the ceremonies of a college-audit.

15. *Nec duri libet ufque minas perferre Magiftri, Cæteraque ingenio non fubeunda meo.*] Milton is faid to have been whipped at Cambridge. See LIFE OF BATHURST, p. 153. This has been reprobated and difcredited, as a moft extraordinary and improbable piece of feverity. But in thofe days of fimplicity and fubordination, of roughnefs and rigour, this fort of punifhment was much more common, and confequently by no means fo difgraceful unfeemly for a young man at the univerfity, as it would be thought at prefent. We learn from Wood, that Henry Stubbe, a Student of Chrift-Church Oxford, afterwards a partifan of fir Henry Vane, “ fhewing himfelf too forward, pragmatical, and conceited,” was publicly whipped by the Cenfor in the college-hall. ATH. OXON. ii. p. 560. See alfo LIFE OF BATHURST, p. 202. I learn from fome manufcript papers of Aubrey the antiquary, who was a ftudent of Trinity college Oxford, four years from 1642, that “ at Oxford and, I believe, at Cambridge, the rod was frequently ufed by the tutors and deans : “ and Dr. Potter, while a tutor of Trinity college, I knew right “ well, whipt his pupil with his fword by his fide, when he “ came to take his leave of him to go to the inns of court.” In the

Si fit hoc exilium patrios adiisse penates,
Et vacuum curis otia grata sequi,

the Statutes of the said college, given in 1556, the Scholars of the foundation are ordered to be whipped by the Deans, or Censors, even to their twentieth year. In the University Statutes at Oxford, compiled in 1635, ten years after Milton's admission at Cambridge, corporal punishment is to be inflicted on boys under sixteen. We are to recollect, that Milton, when he went to Cambridge, was only a boy of fifteen. The author of an old pamphlet, *Regicides no Saints nor Martyrs*, says that Hugh Peters, while at Trinity college Cambridge, was publicly and officially whipped in the *Regent-walk* for his insolence, p. 81. 8vo.

The anecdote of Milton's whipping at Cambridge, is told by Aubrey. MS. MUS. ASHM. Oxon. Num. x. P. iii. From which, by the way, Wood's life of Milton in the *FASTI OXONIENSES*, the first and the ground-work of all the lives of Milton, was compiled. Wood says, that he draws his account of Milton "from his own mouth to my Friend, who was well acquainted with and had from him, and from his relations after his death, most of this account of his life and writings following." *ATH. OXON.* i. F. p. 262. This *Friend* is Aubrey; whom Wood, in another place, calls credulous, "roving and magotie-headed, and sometimes little better than crazed." *LIFE* of A. WOOD, p. 577. edit. Hearne, Th. CAII VIND. &c. vol. ii. This was after a quarrel. I know not that Aubrey is ever fantastical, except on the subjects of chemistry and ghosts. Nor do I remember that his veracity was ever impeached. I believe he had much less credulity than Wood. Aubrey's *MONUMENTA BRITANNICA* is a very solid and rational work, and its judicious conjectures and observations have been approved and adopted by the best modern antiquaries. Aubrey's manuscript *Life* contains some anecdotes of Milton yet unpublished.

But let us examine if the context will admit some other interpretation. *Cæteraque*, the most indefinite and comprehensive of descriptions, may be thought to mean literary tasks called impositions, or frequent compulsive attendances on tedious and unimproving exercises in a college-hall. But *cætera* follows *minas*, and *perferre* seems to imply somewhat more than these inconveniences, something that was *suffered*, and severely felt. It has been suggested, that his father's economy prevented his constant residence at Cambridge; and that this made the college *Lar dudum vetitus*, and his absence from the university an *exilium*. But it was no unpleasing or involuntary banishment. He hated the place. He was not only offended at the college-discipline, but had even conceived a dislike to the face of the country, the fields about Cambridge.

He

Non ego vel profugi nomen fortemve recuso,

Lætus et exilii conditione fruor.

20

He peevishly complains, that the fields have no soft shades to attract the Muse; and there is something pointed in his exclamation, that Cambridge was a place quite incompatible with the votaries of Phebus. Here a father's prohibition had nothing to do. He resolves, however, to forget all these disagreeable circumstances, and to return in due time. The dismissal, if any, was not to be perpetual. In these lines, *ingenium* is to be rendered temper, nature, disposition, rather than genius.

Aubrey says, from the information of our author's brother Christopher, that Milton's "first tutor there [at Christ's college] was Mr. Chapell, from whom receiving some unkindnesse, (*he whipt him*) he was afterwards, though it seemed against the rules of the college, transferred to the tuition of one Mr. Tovell, who dyed parson of Lutterworth." MS. Mus. Ashm. ut supr. This information, which stands detached from the body of Aubrey's narrative, seems to have been communicated to Aubrey, after Wood had seen his papers; it therefore does not appear in Wood, who never would otherwise have suppressed an anecdote which contributed in the least degree to expose the character of Milton. I must here observe, that Mr. Chappell, from his original Letters, many of which I have seen, written while he was a fellow and tutor of Christ's College, and while Milton was there, and which are now in the possession of Mr. Moreton of Westerhoe in Kent, by whom they have been politely communicated, appears to have been a man of uncommon mildness and liberality of manners.

Probably Mr. *Tovell*, here mentioned as Milton's second tutor, ought to be *Tovey*. Nathaniel *Tovey* signs his name in an Audit-Book at Christ's College, under the year 1633. He was originally of Sidney College, and there B. A. 1615, and M. A. 1619. It does not appear when he migrated to Christ's. Again, *Lutterworth* should here perhaps be *Kegworth*, likewise in Leicestershire, which (and not *Lutterworth*) is a benefice in the patronage of Christ's College.

As it is a matter involved in the subject of the present note, I must here correct a mistake in the BIOGRAPHIA, p. 3106. Where Milton is said to have been entered at Cambridge a *Sizar*, which denominates the lowest rank of academics. But his admission thus stands in the Register at Christ's College. "*Johannes Milton, filius Johannis institutus fuit in literarum elementis sub magistro Gill Gymnasti Paulini præfecto, et admissus est Pensionarius Minor. 12. feb. 1624.*" But *Pensionarius minor* is a *Pensioner*, or *Commoner*, in contradistinction to a *fellow-Commoner*. And he is so entered in the Matriculation-book of the University.

O utinam

O utinam vates nunquam graviora tulisset
 Ille Tomitano flebilis exul agro;
 Non tunc Ionio quicquam cessisset Homero,
 Neve foret victo laus tibi prima, Maro.
 Tempora nam licet hic placidis dare libera Musis,
 Et totum rapiunt me mea vita libri. 26
 Excipit hinc fessum sinuosi pompa theatri,
 Et vocat ad plausus garrula scena suos.
 Seu catus auditur senior, seu prodigus hæres,
 Seu procus, aut posita casside miles adest, 30
 Sive decennali fœcundus lite patronus
 Detonat inculto barbara verba foro;
 Sæpe vaser gnato succurrit fervus amanti,

22. *Ille Tomitano flebilis exul agro.*] Ovid thus begins his Epistles from Pontus, i. i. 1.

Naso TOMITANÆ jam non novus incola terræ,
 Hoc tibi de Getico litore mittit opus.

See our author below, EL. vi. 19. And Ovid, TRIST. iii. ix. 33. i. ii. 85. iv. x. 97. v. vii. 9. seq. Ex PONT. i. ii. 77. i. vii. 49. iii. i. 6. iii. iv. 2. iv. ix. 97. iv. xiii. 15. 23. seq. Again, ibid. iii. viii. 2.

Dona TOMITANUS mittere posset AGER.

23. *Non tunc Ionio quicquam cessisset Homero, &c.*] I have before observed, that Ovid was Milton's favourite Latin poet. In these Elegies Ovid is his pattern. But he sometimes imitates Propertius in his prolix digressions into the antient Grecian story.

27. *Excipit hinc fessum sinuosis pompa theatri, &c.*] As in L'ALLEGRO, v. 131.

Then to the well-trod stage anon, &c.

The theatre seems to have been a favourite amusement of Milton's youth.

31. *Sive decennali fœcundus lite patronus
 Detonat inculto barbara verba foro.*] He probably means the play of IGNORAMUS. In the expression *decennali fœcundus lite*, there is both elegance and humour. Most of the rest of Milton's comic characters are Terentian. He is giving a general view of comedy: but it is the view of a scholar, and he does not recollect that he sets out with describing a London theatre.

Et

Et nasum rigidi fallit ubique patris;
 Sæpe novos illic virgo mirata calores 35
 Quid sit amor nescit, 'dum quoque nescit, amat.
 Sive cruentatum furiosa Tragœdia sceptrum
 Quassat, et effusis crinibus ora rotat,
 Et dolet, et specto, juvat et spectasse dolendo,
 Interdum et lacrymis dulcis amaror inest: 40
 Seu puer infelix indelibata reliquit

37. *Sive cruentatum, &c.*] See Note on IL PENS. v. 98. Ovid calls his MEDEA "Scriptum regale." TRIST. ii. 553.

Et dedimus tragicis scriptum REGALE cothurnis.

Again, Ex PONT. iv. xvi. 9.

Quique dedit Latio carmen REGALE Severus.

Where he means the Tragedies of Severus. In the Note on IL PENSEROSO, the whole of Ovid's portrait of Tragedy should have been quoted. AMOR. iii. i. 11.

Venit et ingenti violenta Tragœdia passu,

Fronte comæ torva, PALLA jacebat humi:

Læva manus SCEPTRUM late regale tenebat, &c.

Here we trace Milton's PALL, as well as SCEPTER.

41. *Seu puer infelix indelibata reliquit*

Gaudia, et abrupto flendus amore cadit,

Seu ferus e tenebris iterat Styga criminis ultor

Conscia funereo pectora torre movens.] By the youth, in the first couplet he perhaps intends Shakespeare's Romeo. In the second, either Hamlet or Richard the Third. He then draws his illustrations from the antient tragedians. The allusions, however, to Shakespeare's incidents do not exactly correspond. In the first instance, Romeo was not torn from joys *untasted*: although *puer* and *abrupto amore* are much in point. The allusions are loose, or resulting from memory, or not intended to tally minutely. Milton's writings afford a striking example of the strength and weakness of the same mind. His warmest poetical predilections were at last totally obliterated by civil and religious enthusiasm. Seduced by the gentle eloquence of fanaticism, he listened no longer to the "wild and native woodnotes of fancy's sweetest child." In his ICONOCLASTES, he censures king Charles for studying, "One, whom we well know was the closet-companion of his solitudes, WILLIAM SHAKESPEARE." PROSE-WORKS, vol. i. 368. This remonstrance, which not only resulted from his abhorrence of a king, but from his disapprobation of plays, would have come

Gaudia, et abrupto flendus amore cadit;
 Seu ferus e tenebris iterat Styga criminis ultor,
 Conscia funereo pectora torre movens :
 Seu mœret Pelopeia domus, seu nobilis Ili, 45
 Aut luit incestos aula Creontis avos.
 Sed neque sub tecto semper nec in urbe latemus,
 Irrita nec nobis tempora veris eunt.
 Nos quoque lucus habet vicina confitus ulmo,

with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here spoken in contempt, conferred the highest compliment on the elegance of Charles's private character. See Note on L'ALLEGRO, v. 131. One Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakespeare and Jonson than the Bible. Mr. Steevens has King Charles's SHAKESPEARE, a fine copy of the second folio : with some alterations of the titles of the plays, in his Majesty's own hand-writing. It was a present from the king to Sir Thomas Herbert, master of the Revels.

44. *Conscia funereo pectora torre movens.*] Mr. Steevens suggests, that the allusion is to *Ate* in the old play of *LOCRINE*, where she enters with a torch in her hand, and where the motto to the Scene is, *In pœna sectatur et umbra.*

48. *Irrita nec nobis tempora veris eunt.*] Ovid, *FAST.* ii. 150.

—— Primi tempora veris eunt.

49. *Nos quoque lucus habet vicina confitus ulmo.*] The gods had their favourite trees. So have the poets. Milton's is the elm. In L'ALLEGRO, v. 57.

Some time walking not unseen

By hedge-row ELMS on hillocks green.

In *ARCADES*, v. 89.

By branching ELM, star-proof.

In *COMUS*, v. 354.

Or 'gainst the rugged bark of some broad ELM

Leans her unpillow'd head.——

In the *EPITAPHIUM DAMONIS*, v. 15.

—— Simul assueta seditque sub ULMO.

Ibid. v. 49.

—— Desuper intonat ULMO.

Atque suburbani nobilis umbra loci. 50
 Sæpius hic, blandas Spirantia sidera flammæ,
 Virgineos videas præteriisse choros.
 Ah quoties dignæ stupui miracula formæ,
 Quæ possit senium vel reparare Jovis!
 Ah quoties vidi superantia lumina gemmas, 55
 Atque faces, quotquot volvit uterque polus;
 Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via;

In PARAD. L. B. v. 215.

—They led the vine
 To wed her ELM.—

The country about Colnebrook impressed Milton with a predilection for this tree. See the next Note.

50. *Atque suburbani nobilis umbra loci.*] Some country house of Milton's father very near London is here intended, of which we have now no notices. A letter to Alexander Gill is dated "E nostro Suburbano Decemb. 4, 1634." PROSE-WORKS, vol. ii. 567. In the APOLOGY for SPECTYMNUS, published 1642, he says, to his opponent, "that *suburb* wherein I dwell, shall be "in my account a more honourable place than his university." PROSE-WORKS, i. 109. His father had purchased the estate at Colnebrook, before 1632. In a letter to Deodate, from London, dated 1637, he says, "Dicam jam nunc serio quid cogitem, in Hospitium Juridicorum aliquod immigrare, sicubi amænâ et umbrosa ambulatio est, &c. Ubi nunc sum, ut nosti, obsecure et anguste sum." PROSE-WORKS, vol. ii. 569. In an academic Prologue, written perhaps not far from the time of writing this Elegy, is the following passage, "Testor ipse lucos, et flumina, et DILECTAS VILLARUM ULMOS," sub quibus *estate* *proximæ præterita*, si deorum arcana eloqui liceat, summam cum "Musis gratiam habuisse me; jucunda memoria recolo, &c." PROSE-WORKS, vol. ii. 602.

55. *Ab quoties, vidi, &c.*] Ovid, EPIST. HEROID. ix. 79.

AH QUOTIES digitis, &c.—

Buchanan, EL. vi. p. 43. edit. ut supr.

—Superantia lumine flammæ.

58. *Quæque fluit puro nectare tincta via.*] Here is a peculiar antique formula, as in the following instances. Virgil, ÆN. i. 573.

Urbem quam statuo vestra est.—

H h h z

Propertius,

Et decus eximium frontis, tremulosque capillos,

Aurea quæ fallax retia tendit Amor;

60

Pellacesque genas, ad quas hyacinthina fordet

Purpura, et ipse tui floris, Adoni, rubor!

Cedite laudatæ toties Heroides olim,

Et quæcunque vagum cepit amica Jovem.

Cedite Achæmenia turrata fronte puellæ,

65

Et quot Susa colunt, Memnoniamque Ninon,

Vos etiam Danaæ fasces submitтите Nymphæ,

Propertius,

Indue qua primum cepisti veste Properti
Lumina,——

Terence, EUNUCH. iv. iii. 11.

Eunuchum quam dedisti mihi quas turbas dedit.

See also PHORMIO, v. vii. 54. Many more might be given. Compare the very learned bishop Newcome's PREFACE to the MINOR PROPHEETS, p. xxxiv. Lond. 1785. 4to.

63. *Cedite laudatæ toties Heroides olim, &c.*] Ovid, ART. AMATOR. i. 713.

Jupiter ad veteres supplex HEROIDAS ibat,
Corripuit magnum nulla puella Jovem.

65. *Cedite Achæmenia turrata fronte puellæ.*] Achæmenia is a part of Persia, so called from Achæmenes the son of Ægeus. The women of this country wear a high head-dress. See SANDYS'S TRAVELS. And the next Note.

66. *Et quot Susa colunt, Memnoniamque Ninon.*] Susa [Sufarum], antiently a capital city of Susiana in Persia, conquered by Cyrus. Xerxes marched from this city, to enslave Greece. PAR. L. x. 308. It is now called *Souster*. Propert. ii. xiii. i.

From Susa, his MEMNONIAN palace high.

Both Susa, and Susiana, are mentioned in PAR. REG. iii. 288. 321.

Non tot Achæmeniis armantur SUSA sagittis.

Claudian, BELL. GILD. v. 32. "Pharetrata SUSA." And LUCAN, B. ii. 49. "Achæmeniis decurrant Medica SUSIS agmina." Ninos, is a city of Assyria, built by Ninus: Memnon, a hero of Iliad, had a palace there, and was the builder of Susa. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of antient Greece, Troy, and Rome.

Et

Et vos Iliacæ, Romuleæque nurus :
 Nec Pompeianas Tarpēia Musa columnas
 Jactet, et Aufoniis plena theatra stolis. 70
 Gloria Virginibus debetur prima Britannis,
 Extera sat tibi sit fœmina, posse sequi.
 Tuque urbs Dardaniis, Londinum, structa colonis,
 Turrigerum late conspicienda caput,

69. *Nec Pompeianas Tarpēia Musa, &c.*] The poet has a retrospect to a long passage in Ovid, who is here called *Tarpēia Musa*, either because he had a house adjoining to the Capitol, or by way of distinction, that he was the *TARPEIAN*, the *genuine Roman* muse. It is in Ovid's *ART OF LOVE*, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre, places at Rome, among others, where the most beautiful women were assembled. B. i. 67.

Tu modò POMPEII lentus spatiare sub umbra, &c.

And v. 89.

Sed tu præcipue curvis venare THEATRIS, &c.

See also, B. iii. 387. Propertius says that Cynthia had deserted this famous portico, or colonnade, of Pompey, ii. xxxii. 11.

Scilicet umbrosis sordet POMPEIA COLUMNIS

Porticus, aulæis nobilis Attalicis, &c.

Where says the old scholiast, "Romæ erat PORTICUS Pompeia, soli arcendo accommodata, sub qua æstivo potissimum tempore matronæ spatiabantur." See also iv. viii. 75. Other proofs occur in Catullus, Martial, and Statius. Pompey's theatre and portico were contiguous.

The words *Aufoniis stolis* imply literally the Theatre filled "with the ladies of Rome." But STOLA properly points out a matron. See Note on IL PENS. v. 35. And Ovid, EPIST. EX PONT. iii. iii. 52.

Scripsimus hæc istis, quarum nec vitta pudicos

Contingit crines, nec STOLA longa pedes.

And TRIST. ii. 252.

Quas STOLA contingi, vittaque sumpta vetat ?

At MATRONA potest, &c. —

See Note on IL PENS. v. 35. And compare Heinsius on Ovid, FAST. vi. 645.

74. *Turrigerum late conspicienda caput.*] So in L'ALL. v. 117.
 TOWRED cities please us then.

Tu

Tu nimium felix intra tua mœnia claudis 75
 Quicquid formosi pendulus orbis habet.
 Non tibi tot cœlo scintillant astra sereno
 Endymioneæ turba ministra dæ,
 Quot tibi, conspicuæ formaque auroque, puellæ
 Per medias radiant turba videnda vias. 80
 Creditur huc geminis venisse invecta columbis
 Alma pharetrigero milite cincta Venus,
 Huic Cnidon, et riguas Simoentis flumine valles,
 Huic Paphon, et roseam posthabitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci, 85
 Mœnia quam subito linquere fausta paro ;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.
 Stat quoque juncos Cami remeare paludes,
 Atque iterum raucæ murmur adire Scholæ. 90

88. See Notes on COMUS, v. 626.

89. — [*Juncos Cami remeare paludes.*] The epithet *juncos* is picturesque and appropriated, and exactly describes this river: hence in LYCIDAS, "his bonnet SEDGE," v. 104.

Dr. J. WARTON.

Add above, v. II.

Jam nec ARUNDIFERUM mihi cura revivere Camum.

But there is a contempt in describing Cambridge, and its river, by the expression *the rushy marshes of Cam*. See v. 13, 14. And Notes on LYCID. v. 105.

92. The ROXANA of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: whoever but slightly examines it, will find it written in the style and manner of the turgid and unnatural Seneca. It was printed by the author himself at London, 1632. Yet it was written forty years before, 1592, and there had been a surreptitious edition. It is remarkable, that *Mors*, DEATH, is one of the persons of the Drama. Dr. J. WARTON.

I must add, that among the DRAMATICA POEMATATA of Sir William Drury, one of the plays is called *Mors*, and *Mors* is a chief speaker. Duaci, 1628. 12mo. edit. 2. First printed 1620. See below, EL. iii. 6.

Interea

Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos.*

ELEG. II. Anno Ætatis 17.

In obitum Præconis Academici Cantabrigiænsis.†

TE, qui conspicuus baculo fulgente solebas
 Palladium toties ore ciere gregem,
 Ultima præconum præconem te quoque sæva
 Mors rapit; officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis
 Sub quibus accipimus delituisse Jovem;
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies,

* The learned Lord Monboddo pronounces this Elegy to be equal to any thing of the "elegiac kind, to be found in Ovid, or "even in Tibullus." Ubi supr. B. iv. p. ii. vol. iii. p. 69.

† The person here commemorated, is Richard Ridding, one of the University-Beadles, and a Master of Arts of Saint John's college, Cambridge. He signed a testamentary Codicil, Sept. 23, 1626, proved the eighth day of November following. From REGISTR. TESTAM. Cantabr.

2. It was a custom at Cambridge, lately disused, for one of the beadles to make proclamation of convocations in every college. This is still in Use at Oxford. See ODE on Gosslyn, v. 33.

5. *Candidiora licet, &c.*] Ovid, TRIST. iv. viii. 1.

Jam mea cygneas imitantur tempora plumas.

6. *Sub quibus accipimus delituisse Jovem.*] Ovid, EPIST. HEROID. viii. 68.

Non ego fluminei referam mendacia cygni,

Nec querar in PLUMIS DELITUISSE JOVEM.

7. — *Hæmonio juvenescere succo, &c.*] See Ovid, METAM. vii. 264.

Illic HÆMONIA radices valle resectas,

Seminaque, floresque, et succos incoquit acres.

And compare, below, MANS. v. 75.

Dignus

- Dignus quem Stygiis medica revocaret ab undis
 Arte Coronides, sæpe rogante dea. 10
 Tu si jussus eras acies accire togatas,
 Et celer a Phœbo nuntius ire tuo,
 Talis Iliaca stabat Cyllenius aula
 Alipes, ætherea missus ab arce Patris.
 Talis et Eurybates ante ora furentis Achillei 15
 Rettulit Atridæ jussa severa ducis.
 Magna sepulchrorum regina, fatelles Averni,
 Sæva nimis Musis. Palladi sæva nimis,
 Quin illos rapias qui pondus initile terræ,
 Turba quidem est telis ista petenda tuis. 20
 Vestibus hunc igitur pullis, Academia, luge,
 Et madeant lachrymis nigra feretra tuis.
 Fundat et ipsa modos querebunda Elegiæ tristes,
 Personet et totis nænia mœsta scholis.*

10. *Arte Coronides, sæpe rogante dea.*] Coronides is Æsculapius, the son of Apollo by Coronis. See Ovid, METAM. xv. 624. But the particular allusion is here to Æsculapius restoring Hyppolytus to life, at the request of Diana. FAST. vi. 745. seq. Where he is called Coronides. The name also occurs in Ovid's IBIS, v. 407.

12. These allusions are proofs of our author's early familiarity with Homer.

17. *Magna sepulchrorum regina.*—] A sublime poetical appellation for Death: and much in the manner of his English poetry.

* This Elegy, with the next on the death of bishop Andrewes, the Odes on the death of Professor Goslyn and bishop Felton, and the Poem on the Fifth of November, are very correct and manly performances for a boy of seventeen. This was our author's first year at Cambridge. They discover a great fund and command of antient literature.

ELEG. III. Anno Ætatis 17.

*In obitum Præfulis Wintoniensis.**

MOestus eram, et tacitus nullo comitante se-
debam,

Hærebantque animo tristia plura meo,

Protinus en subiit funestæ cladis imago

Fecit in Angliaco quam Libitina solo;

Dum procerum ingressa est splendentes marmore
turres,

Dira sepulchrali mors metuenda face;

* Lancelot Andrewes, bishop of Winchester, had been originally Master of Pembroke-Hall in Cambridge; but long before Milton's time. He died at Winchester-House in Southwark, Sept. 26, 1626. See the last Note.

It is a great concession, that he compliments bishop Andrewes, in his CHURCH-GOVERNM. B. i. iii. "But others better advised are content to receive their beginning [the bishops] from Aaron and his sons: among whom bishop ANDREWES of late years, and in these times [Usher] the primate of Armagh, for their LEARNING are reputed the BESTABLE to say what may be said in their opinion." This piece was written 1641. PROSEWORKS, vol. i. 45. But see their arguments answered, as he pretends, *ibid.* ch. v. p. 47. seq.

4. *Fecit in Angliaco quam Libitina solo.*] A very severe plague now raged in London and the neighbourhood, of which 35417 persons are said to have died. See Whitelock's MEM. p. 2. and Rushworth, COLL. vol. i. p. 175. 201. Milton alludes to the same pestilence, in an Ode written in the same year, ON THE DEATH OF A FAIR INFANT, v. 67.

To turn swift-rushing black Perdition hence,
Or drive away the slaughtering PESTILENCE,

5. *Dum procerum ingressa est splendentes marmore turres, &c.*] These lines remind me of the following in Wilson's Collection of Verses, called VITA ET OBITUS FRATRUM SUFFOLCIENSIIUM, made and printed in the year 1552. 4to. Signat. F. i. They are in Reniger's Copy. I have still more pleasure in transcribing them, as they shew, with a minuteness and particularity

Pulfavitque auro gravidos et jaspide muros,
Nec metuit fatrapum sternere falce greges.

Tunc memini clarique ducis, fratrisque verendi
Intempestivis ossa cremata rogis :

10

E memini Heroum quos vidit ad æthera raptos,
Elevit et amissos Belgia tota duces :

At te præcipue luxi, dignissime Præsul,
Wintoniæque olim gloria magna tuæ ;

Delicui fletu, et tristi sic ore querebar,

15

Mors fera, Tartareo diva secunda Jovi,

not elsewhere to be found, the style of the architecture of the great houses about that time. Death is the person.

Illa lacunatis operosa palatia tectis
Intrat.—

Again,

Nunc tacito penetrat laqueata palatia gressu,
Ac aulæatas marmoreasque domos.

Nec metuit bifores portas, valvas bipatentes,
Quin nec ferrisonæ pessula dura seræ.

Sive supercilium quod tollant atria longum,
Altaque culminibus dissita tecta suis ;

Sive loricatam crustoso marmore frontem,
Atque striaturis omnia sculpta suis ;

Non quæ truncosis surgunt pinnacula nodis,

Non fastigiatum turrigerumque caput :

Ne se nobilitas cuneatis jactet in aulis, &c.

9. *Tunc memini clarique ducis, &c.*] I am kindly informed by sir David Dalrymple, “ The two Generals here mentioned, who “ died in 1626, were the two champions of the queen of Bohemia, “ the Duke of Brunswick, and Count Mansfelt : FRATER means “ a Sworn Brother in arms, according to the military cant of “ those days. The Queen’s, or the Palatine, cause was supported “ by the German princes, who were heroes of Romance, and the “ last of that race in that country. The protestant religion, and “ chivalry, must have interested Milton in this cause. The next “ couplet respects the death of Henry Earl of Oxford, who died “ not long before.” See Carte’s HIST. ENGL. iv. p. 93. seq. 172. seq. Henry earl of Oxrord, Shakespeare’s patron, died at the siege of Breda in 1625. Dugd. BAR. ii. 200. See Howell’s LETTERS, vol. i. §. 4. Lett. xv. And Note on EL. iv. infr. 74. If this be the sense of *Fratres, verendi* is not a very suitable epithet.

Nonne

Nonne satis quod sylva tuas perferant iras,
 Et quod in herbosos jus tibi detur agros,
 Quodque afflata tuo marcescant lilia tabo,
 Et crocus, et pulchræ Cypridi sacra rosa, 20
 Nec finis, ut semper fluvio contermina quercus
 Miretur lapsus prætereuntis aquæ?
 Et tibi succumbit, liquido quæ plurima cœlo
 Evehitur pennis, quamlibet augur avis,
 Et quæ mille nigris errant animalia sylvis, 25
 Et quot alunt mutum Proteos antra pecus.
 Invida, tanta tibi cum sit concessa potestas,
 Quid juvat humana tingere cæde manus?
 Nobileque in pectus certas acuisse sagittas,
 Semideamque animam sede fugasse sua? 30
 Talia dum lacrymans alto sub pectore volvo,
 Roscidus occiduis Hesperus exit aquis,

21. — *Fluvio contermina quercus, &c.*] Ovid, METAM. viii. 620.

— *Tiliæ CONTERMINA QUERCUS.*

The epithet is a favourite with Ovid. METAM. xv. 315. "Nof-
 tris CONTERMINUS arvis." Ibid. i. 774. "Terzæ CONTER-
 MINA nostræ." Ibid. iv. 90. "Ardua morus erat gelido
 CONTERMINA fonti." Ibid. viii. 552. "CONTERMINA ri-
 pæ." EPIST. EX PONT. iv. vi. 45. "Heu nobis nimium CON-
 TERMINUS." Fast. ii. 55. "Phrygiæ CONTERMINA matri
 fospita." This word, so commodious for versification, is not
 once used by Virgil.

Here is a beautiful picturesque image, but where the justness of
 the poetry is marred by the admission of a licentious fiction, which
 yet I cannot blame in a young writer of fancy. When the ingraft-
 ed tree in Virgil wonders at its foreign leaves and fruits not its
 own, the preternatural novelty, producing the wonder, justifies the
 boldness of attributing this affection to a tree. In the present in-
 stance, it was not wonderful nor extraordinary, that a stream should
 flow, or flow perpetually. The conceit is, that an oak should
 wonder at this.

32. *Roscidus occiduis Hesperus exit aquis.*] Ovid, FAST. ii. 314.
 HESPERUS et fusco ROSCIDUS ibat equo.

Et Tartessiaco submerferat æquore currum
 Phœbus, ab Eoo littorē mēsus iter :
 Nec morā, membra cavo posui refovenda cubili,
 Condiderant oculos noxque soporque meos : 36
 Cum mihi visus eram lato spatiarier agro,
 Heu nequit ingenium visa referre meum.
 Illic punicea radiabant omnia luce,
 Ut matutino cum juga sole rubent. 40
 Ac veluti cum pandit opes Thaumantia proles,
 Vestitu nituit multicolore solum.
 Non dea tam variis ornavit floribus hortos

Again, *EPIST. EX PONT. ii. v. 50.*

Qualis ab Eois Lucifer EXIT AQUIS.

See also *METAM. xv. 189.*

33. *Et Tartessiaco, &c.] Ovid, METAM. xiv. 416.*

Prefferat occiduus TARTESSIA littora Phœbus.

Tartessiacus occurs in *Martial, EPIGR. ix. 46.* See below, *EL. vi. 83.*

—Quid cum TARTESSIDE lympha ?

We are to understand the straits of Hercules, or the Atlantic ocean. See also *Buchanan DE SPHÆR. L. i. p. 126. edit. ut supr.* “*TARTESSIIACIS, cum Taurus mergitur undis.*” And *ib. p. 123.* “*TARTESSIIACO, qui fessos excipit axes, limita.*” *Buchanan* was now a popular modern classic.

41. “The ground glittered, as when it reflects the manifold “hues of a rainbow in all its glory.” We have *THAUMANTIAS* Iris, in *Ovid, METAM. iv. 479.* See also *Virgil, ix. 6.*

43. *Non dea tam variis ornavit floribus hortos*

Alcinoi, Zephyro Chloris amata levi.] Eden is compared to the Homeric garden of Alcinous, *PARAD. LOST, B. ix. 439. B. v. 341.*

Chloris is *Flora*, who according to antient fable was beloved by *Zephyr*. Hence our author is to be explained. *PARAD. L. B. v. 16.*

Mild as when *Zephyrus* on *Flora* breathes.

See *Ovid, FAST. L. v. 195. seq.* She is again called *Chloris* by our author, *EL. iv. 35.*

Bisque novo terram sparsisti, *CHLORI*, senilem
 Gramine, bisque tuas abstulit Auster opes.

Yet

Alcinoi, Zephyro Chloris amata levi.
 Flumina vernantes lambunt argentea campos, 45
 Ditior Hesperio flavet arena Tago.
 Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rosis,

Yet there, and according to the true etymology of the word, she is more properly the power of vegetation. Chloris is Flora in Drummond's Sonnets, Signat. E. 2. ut supr.

Faire CHLORIS is, when she doth paint Aprile.

In Ariosto, Mercury steals Vulcan's net made for Mars and Venus to captivate Chloris. ORL. FUR. C. xv. 57.

CHLORIDA bella, che per aria vola, &c.

45. In the garden of Eden, "the crisped brooks roll on orient
 "pearl and SANDS OF GOLD." PARAD. L. B. iv. 237.

47. *Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rosis.*] So in the same garden, v. 156. But with a conceit.

—GENTLE GALES

Fanning their odoriferous wings, dispense
 NATIVE perfumes, and whisper whence they stole
 These balmy spoils.—

In the text, the AURA, or breath of Favonius, is born, or becomes humid, under innumerable roses. Simply it contracts its fragrance from flowers. Compare CYMBELINE, A. iv. S. ii.

—They are as gentle

As zephyrs BLOWING BELOW the violet,
 Not wagging his sweet head.

Perhaps, by the way, from Cutwoode's CALTHA POETARUM, 1599. ft. 22. Of the primrose. [And see ft. 23.]

WAGGING the wanton with each wind and blast.

Jonson should not here be forgot, MASQUES, vol. vi. 39.

As gentle as the stroking wind
 Runs o'er the the gentler flowers.

We have Favonius for Zephyr, Lucretius's *genitabilis aura Favoni*, in SONN. xx.

—Till Favonins reinspire

The frozen earth, and clothe in fresh attire
 The lily and rose.—

Where see the Note.

Talis

Talis in extremis terræ Gangetidis oris

Luciferi regis fingitur esse domus.

50

49. *Talis in extremis terræ Gangetidis oris*

Luciferi regis fingitur esse domus.] I know not where this fiction is to be found. But our author has given a glorious description of a palace of Lucifer, in the *PARADISE LOST*, B. v. 757.

At length into the limits of the north
They came, and Satan to his ROYAL SEAT
High on a hill, far blazing, as a mount,
Rais'd on a mount, with pyramids and towers
From diamond quarries hewn, and rocks of gold,
The PALACE OF GREAT LUCIFER, so call
That structure, in the dialect of men
Interpreted; which not long after, he
Affecting all equality with God,
In imitation of that mount, whereon
Messiah was declar'd in sight of heaven,
The Mountain of the Congregation call'd, &c.

Here is a mixture of Ariosto and Isaiah. Because Lucifer is simply said by the prophet, "to sit upon the mount of the Congregation" "on the sides of the north," Milton builds him a palace on this mountain, equal in magnificence and brilliancy to the most superb romantic castle. In the next, by *the utmost parts of the Gangetic land*, we are to understand the north; the river Ganges, which separates India from Scythia, arising from the mountain Taurus.

Mr. Steevens gives another meaning to the text: "You suppose the Palace of Lucifer, that is Satan, to have been the object intended. But I cannot help thinking, that the residence of the of the sun was what Milton meant to describe, as situated in the extreme point of the East. I shall countenance my opinion, by an instance not taken from a more inglorious author than our poet has sometimes deigned to copy.

"For from his Pallace in the East,
"The King of Light, in purple drest,
"Set thicke with gold and precious stone,
"Which like a rocke of diamond shonne.

"*PYMLICO, or Runne Red Cappe, &c.* 1609. It is observable, that this passage not only exhibits the *Domus Luciferi Regis terræ Gangatidis oris*, but also the *rock of diamond*, in which Milton has armed one of his rebellious spirits. This House, I suppose, is intended for the Palace of the Sun; as described by Ovid. You seem to have considered Lucifer as a proper name instead of a compound epithet." See "*LUCIFERAS rotas*," *infr.* EL. v. 46. And Note on *COMUS*, v. 880.

Ipsē

Ipse racemiferis dum densas vitibus umbras,
 Et pellucentes miror ubique locos,
 Ecce mihi subito Præful Wintonius astat,
 Sidereum nitido fulsit in ore jubar;
 Vestis ad auratos defluxit candida talos, 55
 Infula divinum cinxerat alba caput.
 Dumque senex tali incedit venerandus amictu,
 Intremuit læto florea terra sono.
 Agmina gemmatis plaudunt cœlestia pennis,
 Pura triumphali personat æthra tuba. 60
 Quisque novum amplexu comitem cantuque salutat,
 Hosque aliquis placido misit ab ore sonos;
 "Nate veni, et patrii felix cape gaudia regni,
 "Semper abhinc duro, nate, labore vaca."
 Dixit, et aligeræ tetigerunt nablia turmæ, 65
 At mihi cum tenebris aurea pulsa quies.
 Flebam turbatos Cephaleia pellice somnos,
 Talia contingant somnia sæpe mihi.*

59. *Agmina gemmatis plaudunt cœlestia pennis.*] Not from the Italian poets, but from Ovid's Cupid, REMED. AMOR. v. 39.

—Movit Amor GEMMATAS aureus ALAS.

Again, AMOR. i. ii. 41. Of the same.

TU PENNAS GEMMA, gemma variante capillos, &c.

In PARADISE LOST, Milton has been more sparing in decorating the plumage of his angels.

61. *Quisque novum amplexu comitem cantuque salutat.*] So in LYCIDAS, v. 178.

There entertain him all the saints above, &c.

68. *Talia contingant somnia sæpe mihi.*] Ovid concludes one of his most exceptionable Elegies in the AMORES, which I will not point out, with such a pentameter.

* Milton, as he grew old in puritanism, must have looked back with disgust and remorse on the panegyric of this performance, as on one of the sins of his youth, inexperience and orthodoxy: for he had here celebrated, not only a bishop, but a bishop who supported the dignity and constitution of the Church of England in their

ELEG. IV. Anno Ætatis 18.

*Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem.**

CURRE per immensum subito, mea litera, pontum,
 I, pete Teutonicos læve per æquor agros;
 Segnes rumpe moras, et nil, precor, obstet eunti,
 Et festinantis nil remoretur iter.

their most extensive latitude, the distinguished favourite of Elizabeth and James, and the defender of regal prerogative. Clarendon says, that if Andrewes, "who loved and understood the Church," had succeeded Bancroft in the see of Canterbury, "that infection" would easily have been kept out, which could not afterwards be "so easily expelled." HIST. REBELL. B. i. p. 88. edit. 1721.

* Thomas Young, now pastor of the church of English merchants at Hamburgh, was Milton's private preceptor, before he was sent to Saint Paul's school. Aubrey in his manuscript Life, calls him, "a puritan in Essex who cutt his haire short." Under such an instructor, Milton probably first imbibed the principles of puritanism: and as a puritan tutor was employed to educate the son, we may fairly guess at the persuasions or inclinations of the father. Besides, it is said that our author's grandfather, who lived at Halton, five miles east of Oxford, and was one of the rangers of Shotover-forest disinherited his son for being a protestant: and, as converts are apt to go to excess, I suspect the son embraced the opposite extreme. The first and fourth of Milton's Familiar Epistles, both very respectful and affectionate, are to this Thomas Young. See PROSE-WORKS, ii. 565. 567. In the first, dated, at London, *inter urbana divèrticula*, Mar. 26, 1625, he says he had resolved to send Young an Epistle in verse: but thought proper at the same time to send one in prose. The Elegy now before us, is this Epistle in verse. In the second, dated from Cambridge, Jul. 21, 1628, he says, "Rus tuum accersitus, simul ac ver adoverit, libenter adveniam, ad capeffendas anni, tuique non minus col- loquii, delicias; et ab urbano strepitu subducam me paulisper." Whatever were Young's religious instructions, our author professes to have received from this learned master his first introduction to the study of poetry, v. 29.

Primus ego Aonios, illo præeunte, recessus
 Lutrabam, et bifidi sacra vireta jugi;

Pieriosque

Ipse ego Sicanio frænantem carcere ventos 5.
Æolon, et virides sollicitabo Deos,

Pierioque hausi latices, Clioque favente,
Castalio sparfi læta ter ora mero.

Yet these couplets may imply only, a first acquaintance with the classics.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Assembly of Divines, where he was a constant attendant, and one of the authors of the book called *SMECTYMNUUS*, defended by Milton; and who from a London preachership in Duke's Place was preferred by the parliament to the mastership of Jesus College in Cambridge, Neale's *HIST. PUR.* iii. 122. 59. Clarke a calvinistic biographer, attests that he was "a man of great learning, of much prudence and piety, and of great ability and fidelity in the work of the ministry." *LIVES*, p. 194.

I have a Sermon by Young, intitled *HOPE'S INCOURAGEMENT*, of a comfortable length, preached before the House of Commons, on a Fast-day, Feb. 28, 1644. Printed by order of the House, Lond. 1644. 4to. At the foot of the Dedication he styles himself, "Thomas Young, Sancti Evangelii in comitatu Suffolciensi minister." Another of his publications, as I apprehend, is a learned work in Latin called *DIES DOMINICA*, on the observation of Sunday. Printed, Anno 1639. No place. 4to. Bishop Barlow says in the Bodleian copy of this book, in a Latin note, that it was written by *Dom. Doctor Young*, as he had been informed in 1658, by N. Bernard, chaplain to archbishop Usher. He adds "*Quis fuerit prædictus D. Younge, mihi non certo constat.*" The Dedication to the Reformed Church, is subscribed, *THEOPHILUS PHILO-KVRICES, Loucardiensis*. The last word I cannot decypher. But there is *Loucardie* in the shire of Perth. I learn the following particulars from a manuscript History of Jesus College. He was a native of Scotland. He was admitted Master of the College by the Earl of Manchester in person, Apr. 12, 1644. He was ejected from the Mastership for refusing the Engagement. He died and was buried at Stow-market in Suffolk, where he had been Vicar thirty years.

1. *Curre per immensum subito, mea litera, pontum, &c.*] One of Ovid's epistolary Elegies begins in this manner, where the poet's address is to his own epistle. *TRIST.* iii. vii. 1.

Vade salutatum subito pererata Perillam,
Litera, &c.—

And Milton, like Ovid, proceeds in telling his Epistle what to say. In this strain, among other circumstances, Milton informs his Epistle, v. 41.

Cæruleamque suis comitatam Dorida Nymphis,
 Ut tibi dent placidam per sua regna viam.

At tu, si poteris, celeres tibi fume jugales,

Vecta quibus Colchis fugit ab ore viri ; 10

At queis Triptolemus Scythicas devenit in oras,

Gratas Eleusina missus ab urbe puer.

Atque ubi Germanas flavere videbis arenas,

Ditis ad Hamburgæ mœnia flecte gradum,

Dicitur occiso quæ ducere nomen ab Hama, 15

Invenies dulci cum conjuge forte sedentem,

Mulcentem gremio pignora parva suo ;

Forſitan aut veterum prælargæ volumina patrum

Verſantem, aut veri biblia ſacra Dei.

So Ovid, v. 3.

Aut illam invenies dulci cum matre ſedentem,

Aut inter libros Pieridasque ſuas, &c.

5. The hemiſtic is from Ovid. METAM. xiv. 224.

Æolon Hipotaden frenantem carcere ventos.

Our author's wiſhes of ſpeed to his Epiſtle, are expreſſed and exhibited under a great and beautiful variety of poetical fictions and alluſions.

10. "Take the ſwift car of Medea, in which ſhe fled from her huſband."

11. *Aut quies Triptolemus, &c.*] Triptolemus was carried from Eleuſis in Greece, into Scythia, and the moſt uncultivated regions of the globe, on winged ſerpents, to teach mankind the uſe of wheat. Here is a manifeſt imitation of Ovid, who in the ſame manner wiſhes at once, both for the chariots of Medea and Triptolemus, that in an inſtant he may reſiſit his friends. TRIST. iii. viii. 1.

Nunc ego Triptolemi cuperem conſcendere currus,

Miſit in ignotam qui rude ſemen humum ;

Aut ego Medæ cuperem frenare dracones,

Quos habuit, fugiens arce, Corinthe, tua, &c.

Compare METAM. B. v. 645. ſeq.

15. *Dicitur occiſo quæ ducere nomen ab Hama.*] Krantzſius, a Gothic geographer, ſays, that the city of Hamburg in Saxony took its name from Hama a puiſſant Saxon champion, who was killed on the ſpot where that city ſtands by Starchater a Daniſh giant. SAXONIA, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol. The

Cimbrica

Cimbrica quem fertur clava dedisse neci,
 Vivit ibi antiquæ clarus pietatis honore
 Præful, Christicolæ pascere doctus oves;
 Ille quidem est animæ plusquam pars altera nostræ,
 Dimidio vitæ vivere cogor ego. 20
 Hei mihi quot pelagi, quot montes interjecti,
 Me faciunt alia parte carere mei!
 Charior ille mihi, quam tu doctissime Graium
 Cliniadi, pronepos qui Telamonis erat;
 Quamque Stagyrtes generoso magnus alumno, 25
 Quem peperit Lybico Chaonis alma Jovi.
 Qualis Amyntorides, qualis Philyræius heros
 Myrmidonum regi, talis et ille mihi.
 Primus ego Aonios illo præunte recessus
 Lustrabam, et bifidi sacra vireta jugi, 30

Cimbrica clava is the club of the Dane. In describing Hamburgh, this romantic tale could not escape Milton.

21. *Hei mihi quot pelagi, &c.*] Homer, IL. i. 155.

— Ἐπεὶ μάλα πολλὰ μεταξὺ
 Οὐρεὰ τε σκίοεντα, θάλασσά τε ἤχησσα.

— *Esti valde multi interjecti sunt
 Montesque umbrosi, et mare resonans.*

But I believe under a similar sentiment, he copied his favourite elegiac bard, TRIST. iv. vii. 21.

Innumeri montes inter me teque, viæque,
 Fluminaque, at campi, nec freta pauca jacent.

23. Dearer than Socrates to Alcibiades, who was the son of Clinias, and has this appellation in Ovid's IBIS, "Cliniadæque modo," &c. v. 635. Alcibiades, the son of Clinias, was antiently descended from Eurysaces, a son of the Telamonian Ajax.

25. Aristotle preceptor to Alexander the Great.

27. *Qualis Amyntorides, qualis Philyræius heros, &c.*] Phænix the son of Amyntor, and Chiron, both instructors of Achilles. "AMYNTORIDES Phænix," occurs in Ovid, ART. AMATOR. i. 337. And AMYNTORIDES, simply, in the IBIS, v. 261. We find "Philyræius heros" for Chiron, METAM. ii. 676. And FAST. B. v. 391. See also ART. AMATOR. i. 11. The instances are, of the love of scholars to their masters, in antient story.

Pieriosque hausi latices, Clioque favente,
 Castalio sparfi læta ter ora mero.
 Flammeus at signum ter viderat arietis Æthon,
 Induxitque auro lanæ terga novo,
 Bisque novo terram sparsisti, Chlōri, fenilem 35
 Gramine, bisque tuas abstulit Auster opes:
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse sonos.
 Vade igitur, cursumque Eurum præverte sonorum,
 Quam sit opus monitis res docet, ipsa vides.
 Invenies dulci cum conjuge forte sedentem, 41
 Mulcentem gremio gignora chara suo.
 Forsitan aut veterum prælarga volumina patrum
 Versantem, aut veri biblia sacra Dei,
 Cœlestive animas faturantem rore tenellas, 45
 Grande salutiferæ religionis opus.
 Utque solet, multam sit dicere cura salutem,
 Dicere quam decuit, si modo adesset, herum.
 Hæc quoque, paulum oculos in humum defixa
 modestos,
 Verba verecundo sis memor loqui: 50
 Hæc tibi, si teneris vacat inter prælia Musis,

32. See COMUS, 911. seq.

Thus I sprinkle on thy breast, &c.

33. *Viderat* is the reading in Milton's edition, 1673. *Vidit* 1695, and in Tonson, 1695, and Fenton.

Ibid. Two years and one month. In which had passed, three vernal equinoxes, two springs and two winters. See the first Note. Young, we may then suppose, went abroad in february, 1623, when Milton was about fifteen. But compare their prose correspondence, where Milton says, "quod autem plusquam triennia
 "nunquam ad te scripserem."

49. — *Oculos in humum defixa modestos.*] OVID, AMOR. iii.
 vi 67.

— *Illa oculos humum dejecta modestos.*

Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit fera, salutem;
 Fiat et hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit 55
 Icaris a lento Penelopeia viro.
 Ast ego quid volui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit?
 Arguitur tardus merito, noxamque fatetur,
 Et pudet officium deseruisse suum. 60
 Tu modo da veniam fasso, veniamque roganti,
 Crimina diminui, quæ patuere, solent.
 Non ferus in pavidos rictus diducit hiantes,
 Vulnifico pronos nec rapit ungue leo.
 Sæpe farissiferi crudelia pectora Thracis 65
 Supplicis ad mœstas deliquere preces:
 Extensæque manus avertunt fulminis ictus,
 Placat et iratos hostia parva Deos.
 Jamque diu scripsisse tibi fuit impetus illi,
 Neve moras ultra ducere passus Amor; 70
 Nam vaga Fama refert, heu nuntia vera malorum!
 In tibi finitimis bella tumere locis,
 Teque tuamque urbem truculento milite cingi,
 Et jam Saxonicos arma parasse duces.

55. The allusion is to a well-known Epistle of Ovid.

61. *Tu modo da veniam fasso.*—] OVID, *EPIST. EX PONT.* iv. ii. 23. “Tu modo da veniam fasso.” *Ibid.* i. vii. 22. “Da veniam fasso, tu mihi, &c.” *EPIST. HEROID.* iv. 156. “Da veniam fassæ, duraque corda doma.” *Ibid.* xvi. 11. “Parce, precor, fasso.” *Ibid.* xvii. 225. “Da veniam fassæ.” *Ibid.* xix. 4. “Da veniam fassæ.”

65. OVID, *METAM.* xii. 466. “Macedoniaque farissa.”

74. *Et jam Saxonicos arma parasse duces.*] About the year 1626, when this Elegy was written, the imperialists under general Tilly, were often encountered by Christian Duke of Brunswick, and the dukes of Saxony, particularly duke William of Saxon Wiemar, and

Te circum late campos populatur Enyo, 75
 Et fata carne virum jam cruor arva rigat ;
 Germanisque suum concessit Thracia Martem,
 Illuc Odrysios Mars pater egit equos ;
 Perpetuoque comans jam deflorescit oliva,
 Fugit et ærisonam Diva perosa tubam, 80
 Fugit io terris, et jam non ultima virgo
 Creditur ad superas justa volasse domos.
 Te tamen interea belli circumsonat horror,
 Vivis et ignoto solus inopsque solo ;
 Et, tibi quam patrii non exhibuere penates, 85
 Sede peregrina quæris egenus opem.
 Patria dura parens, et saxis sævior albis
 Spumea quæ pulsat littoris unda tui,

and the duke of Saxon Lawenburgh, in Lower Saxony, of which Hamburg, where Young resided, is the capital. See v. 77. Germany, in general, either by invasion, or interior commotions, was a scene of the most bloody war from the year 1618, till later than 1640. Gustavus Adolphus conquered the greater part of Germany about 1631. See Note on EL. iii. sup. v. 10.

84. *Vivis et ignoto solus inopsque solo.*] Ovid, of Achæmenides, METAM. xiv. 217.

SOLUS, INOPS, exspes.—

These circumstances, added to others, leave us strongly to suspect, that Young was a nonconformist, and probably compelled to quit England on account of his religious opinions and practice. He seems to have been driven back to England, by the war in the Netherlands, not long after this Elegy was written. See v. 71. seq. And the first Note.

86. *Sede peregrina quæris egenus opem.*] Before and after 1630, many English ministers, puritanically affected, left their cures, and settled in Holland, where they became pastors of separate congregations : when matters took another turn in England, they returned, and were rewarded for their unconforming obstinacy, in the new presbyterian establishment. Among these were Nye, Burroughs, Thomas Goodwin, Simpson, and Bridge, eminent members of the Assembly of Divines. See Wood, ATH. OXON. ii. 504. Neale's HIST. PUR. iii. 376.

Siccine

Siccine te decet innocuos exponere fœtus,
 Siccine in externam ferrea cogis humum, 90
 Et finis ut terris quærant alimenta remotis
 Quos tibi prospiciens miserat ipse Deus,
 Et qui læta ferunt de cœlo nuntia, quique
 Quæ via post cineres ducat ad astra, docent ?
 Digna quidem Stygiis quæ vivas clausa tenebris, 95
 Æternaque animæ digna perire fame !
 Haud aliter vates terræ Thesbitidis olim
 Preffit inassueto devia tesqua pede,
 Desertasque Arabum salebras, dum regis Achabi
 Effugit, atque tuas, Sidoni dira, manus : 100

100. — *Sidoni dira.*—] Jezebel, the wife of Ahab, was the daughter of Ethbaal king of the Sidonians. SIDONI is a vocative, from Sidonis, often applied by Ovid to Europa the daughter of Agenor king of Sidon or Syria. FAST. B. v. 610.

SIDONI, sic fueras accipienda Jovi.

And, *ibid.* 617. And ART. AMATOR. iii. 252. See also METAM. xiv. 30. ii. 840.

Some of these scriptural allusions are highly poetical, and much in Milton's manner. His friend, who bears a sacred character, forced abroad for his piety and religious constancy by the persecutions of a tyrannic tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tishbite wandering alone over the Arabian deserts, to avoid the menaces of Ahab, and the violence of Jezebel. See B. KINGS, i. xix. 3. seq. He then selects a most striking miracle, under which the power of the Deity is displayed in scripture as a protection in battle, with reference to his friend's situation, from the surrounding dangers of war. "You are safe under the radiant shield of him, who in the dead of night suddenly dispersed the Assyrians, while the sound of an unseen trumpet was clearly heard in the empty air, and the noises of invisible horses and chariots rushing to battle; and the distant hum of clashing arms and groaning men, terrified their numerous army."

Terruit et densas pavidò cum rege cohortes,
 Aere dum vacuo buccina clara sonat,
 Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum,
 Auditurque hinnitus equorum ad bella ruentum,
 Et strepitus ferri, murmuraque alta virum.

See

Talis et horrifono laceratus membra flagello,

Paulus ab Æmathia pellitur urbe Cilix.

Pifcofæque ipfum Gergeffæ civis Iefum

Finibus ingratus juffit abire fuis.

104

At tu fume animos, nec fpes cadat anxia curis,

Nec tua concutiat decolor offa metus.

Sis etenim quamvis fulgentibus obfitus armis,

Intententque tibi millia tela necem,

At nullis vel inerme latus violabitur armis,

Deque tuo cuspis nulla cruore bibet.

110

Namque eris ipfe Dei radiante fub ægide tutus,

Ille tibi cuftos, et pugil ille tibi;

Ille Sionææ qui tot fub mœnibus arcis

Affyrios fudit nocte fidente viros ;

Inque fugam vertit quos in Samaritadas oras

115

Mifit ab antiquis prifca Damafcus agris,

Terruit et denfas pavidò cum rege cohortes,

Aere dum vacuo buccina clara fonat,

See B. KINGS, ii. vii. 5. " For the Lord had made the hoft of
" the Syrians to hear a noife of chariots and a noife of horfes,
" even the noife of a great hoft, &c." *Sionæa arx* is the city of
Samaria, now befieged by the Syrians, and where the king of If-
rael now refided. It was the capital of Samaria. *Prifca Damaf-
cus* was the capital of Syria. *Pavido cum rege* is Benhadad, the
king of Syria. In the fequel of the narrative of this wonderful
confternation and flight of the Syrians, the folitude of their vaft
deferted camp affords a moft affecting image, even without any
poetical enlargement. " We came to the camp of the Syrians,
" and behold there was no man there, neither voice of man ; but
" horfes tied, and affes tied, and the tents as they were." Ibid.
vii. 10. This is like a fcene of enchantment in romance.

101. *Talis et horrifono laceratus membra flagello, &c.*] Whip-
ping and imprifonment were among the punishments of the arbi-
trary Star-chamber, the threats REGIS ACHABI, which Young
fled to avoid.

109. *At nullis vel inerme latus, &c.*] See the fame philofophy
in COMUS, v. 421.

Cornea

Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum, 120
 Auditurque hinnitus equorum ad bella ruentum,
 Et strepitus ferri, murmuraque alta virum.
 Et tu (quod superest miseris) sperare memento,
 Et tua magnanimo pectore vince mala;
 Nec dubites quandoque frui melioribus annis, 125
 Atque iterum patrios posse videre lares.

ELEG. V. Anno Ætatis 20.*

In adventum veris.

IN se perpetuo Tempus revolubile gyro,
 Jam revocat Zephyros vere tepente novos;
 Induiturque brevem Tellus reparata juventam,
 Jamque soluta gelu dulce virefcit humus.
 Fallor? an et nobis redeunt in carmina vires, 5

123. *Et tu quod superest, &c.*] For many obvious reasons, AT is likely to be the true reading.

125. This wish, as we have seen, came to pass. He returned: and when at length his party became superiour, he was rewarded with appointments of opulence and honour.

* In point of poetry, sentiment, selection of imagery, facility of versification, and Latinity, this Elegy, written by a boy, is far superiour to one of Buchanan's on the same subject, intitled *MAIÆ CALENDÆ*. See his *EL. ii. p. 33. OPP. edit. 1715.*

1. *In se perpetuo Tempus revolubile gyro.*] Buchanan, *DE SPHÆRA*, p. 133. *ibid.*

In se præcipiti semper revolubilis orbe.

5. *Fallor? An et, &c.*] So in the Epigram, *PRODIT. BOMBARD. v. 3.*

Fallor? An et mitis, &c.

Again, *EL. vii. 56.*

Fallor? An et radios hinc quoque Phœbus habet?

Ingeniumque mihi munere veris adest?
Munere veris adest, iterumque vigescit ab illo,

This formulary is not uncommon in Ovid. As thus, *FAST.* B. v. 549.

Fallor? An arma sonant? non fallimur, arma sonabant.

See also Buchanan's *EPITHALAMIUM*, *SILV.* iv. p. 52. edit. ut supr.

FALLIMUR? an nitidæ, &c.

And *COMUS*, v. 221.

Was I *DECEIV'D*? &c.

6. *Ingeniumque mihi munere veris adest.*] See v. 23. There is a notion that Milton could write verses only in the spring or summer, which perhaps is countenanced by these passages. But what poetical mind does not feel an expansion or invigoration at the return of the spring, at that renovation of the face of nature with which every mind is in some degree affected? In one of the Letters to Deodate he says, "such is the impetuosity of my temper, that no delay, no rest, no care or thought of any thing else can stop me, till I come to my journey's end, and put a period to my present study." *PROSE-WORKS*, ii. 567. In the *PARADISE LOST*, he speaks of his aptitude for composition in the night, B. ix. 20.

If answerable skill I can obtain
From my celestial patroness, who deigns
Her *NIGHTLY* visitations, unimplor'd:
And dictates to me slumbering, or inspires
Easy my unpremeditated verse.

Again, to *URANIA*, B. vii. 28.

— Not alone, while thou
Visit'st my slumbers *NIGHTLY*, or when morn
Purples the east. —

Again, he says that "he visits *NIGHTLY* the subjects of sacred poetry." B. iii. 32. And adds, v. 37.

Then feed on thoughts that voluntary move
Harmonious numbers. —

In the sixth Elegy, he hints that he composed the Ode on the Nativity in the morning, v. 87.

Dona quidem dedimus Christi natalibus illa,
Illa sub *AURORAM LUX* mihi *PRIMA* dedit.

That is, as above, "when morn purples the east." In a Letter to Alexander Gill, he says that he translated the hundred and fourteenth Psalm into Greek heroics, "subito nescio quo impetu ante
" *LUCIS*

(Quis putet) atque aliquod jam sibi poscit opus.
 Castalis ante oculos, bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia nocte ferunt; 10
 Concitaque arcano fervent mihi pectora motu,
 Et furor, et sonitus me facer intus agit.
 Delius ipse venit, video Penëide lauro
 Implicitos crines, Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua cœli, 15
 Perque vagas nubes corpore liber eo;
 Perque umbras, perque antra feror penetralia vatum,
 Et mihi fana patent interiora Deum;
 Intuiturque animus toto quid agatur Olympo,

“LUCIS EXORTUM.” PROSE-WORKS, ii. 567. See also below, v. 9.

Castalis ante oculos bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia NOCTE ferunt.

See the first Note on SONN. vii.

9. *Castalis*, &c.] Buchanan, EL. 1. 2. p. 31. ut supr.

Grataque Phœbro CASTALIS unda choro.

He has “th’ inspir’d *Castalian* spring.” PARAD. L. iv. 273.

Buchanan was now in high-repute as a modern Latin classic. He is thus characterised by a learned and elegant writer of Milton’s early days. “Of Latin poets of our times, in the judgement of Beza and the best learned, Buchanan is esteemed the chiefe. —His conceipt in poesie was most rich, and his sweetness and facilitie in a verse inimitably excellent, (as appeareth by that master-peece his Psalms; as farre beyond those of B. Rhennus, as the Stanzas of Petrarch the Rimes of Skelton: but deserving more applause if he had safn upon another subject: for I say with J. C. Scaliger, *Illorum piget qui Davidis Psalms suis columistris inustos sperarant efficere plausibiliores.*—His Tragedies are loffie, the style pure; his Epigrams not to be mended, save here and there, according to his genius, too broad and bitter.” Peacham’s COMPLEAT GENTLEMAN, p. 91. ch. x. OF POETRY, edit. [2d.] 1634. 4to. Milton was now perhaps too young to be captivated by Buchanan’s political speculations.

13. *Delius ipse venit*, &c.] Milton seems to have thought of the beginning of Callimachus’s Hymn to Apollo.

- Nec fugiunt oculos Tartara cæca meos. 20
 Quid tam grande sonat distento spiritus ore ?
 Quid parit hæc rabies, quid facer iste furor ?
 Ver mihi, quod dedit ingenium, cantabitur illo ;
 Profuerint isto reddita dona modo.
- Jam, Philomela, tuos foliis adoperta novellis, 25
 Instituis modulos, dum filet omne nemus :
 Urbe ego, tu sylva, simul incipiamus utrique,
 Et simul adventum veris uterque canat.
 Veris io rediere vices, celebremus honores
 Veris, et hoc fubeat Musa perennis opus. 30
 Jam sol Æthiopas fugiens Tithoniaque arva,
 Flectit ad Arctoas aurea lora plagas.
 Est brevis noctis iter, brevis est mora noctis opacæ,
 Horrida cum tenebris exulat illa suis.
- Jamque Lycaonius plaustrum cœleste Bootes 35

25. *Jam, Philomela, tuos foliis adoperta novellis, Instituis modulos, dum filet omne nemus.*] There is great elegance and purity of expression in *foliis adoperta novellis*. The whole imagery was afterwards transferred into the first Sonnet, v. i.

O NIGHTINGALE, that on yon bloomy SPRAY

WARBLEST at eve, WHEN ALL THE WOODS ARE STILL.

30. — *Hoc fubeat Musa perennis opus.*] Originally *quotannis*, edit. 1645. Salmasius pretends to have observed several false quantities in our author's Latin poems. This was one, and *perennis* appeared in the second edition, 1673. See Salmas. RESPONDS. edit. Lond. 1660. p. 5. It is remarkable, that Tickell and Fenton should both have preserved *quotannis*, who might have been taught better even by Tonson, edit. 1705. Nicholas Heinsius, in an Epistle to Holstenius, complains of these false quantities: and, for elegance, prefers our author's DEFENSIO to his Latin poems. See Burman. SYLLOG. iii. 669. But Heinsius, like too many other great critics, had no taste.

32. *Flectit ad Arctoas aurea lora plagas.*] Ovid, ART. AMATOR. i. 549. Of Bacchus.

Tigribus adjunctis AUREA LORA dabat.

The expression is finely transferred.

Non

Non longa sequitur fessus ut ante via ;
 Nunc etiam solitas circum Jovis atria toto
 Excubias agitant sidera rara polo :
 Nam dolus, et cædes, et vis cum nocte recessit,
 Neve Giganteum Dii timere scelus. 40
 Forte aliquis scopuli recubans in vertice pastor,
 Roscida cum primo sole rubescit humus,
 Hac, ait, hac certe caruisti nocte puella,
 Phœbe, tua, celeres quæ retineret equos.
 Læta suas repetit sylvas, pharetramque resumit 45
 Cynthia, luciferas ut videt alta rotas ;
 Et tenues ponens radios, gaudere videtur
 Officium fieri tam breve fratris ope.
 Desere, Phœbus ait, thalamos, Aurora, seniles,

38. *Excubias agitant sidera.*—] Ode on NATIV. v. 21.
 And all the spangled host KEEP WATCH in squadrons bright.

39. *Nam dolus, et cædes, et vis, &c.*] Ovid, METAM. i. 130.
 In quorum subiere locum, fraudesque, DOLI QUE,
 Infidiæque, et VIS, &c.—

43. *Hac, ait, hac certe caruisti nocte puella,*
Phæbe tua.—] Ovid, ART. AMATOR. ii. 249.
 Sæpe tua poteras, Leandre, carere puella.

46. *Cynthia, luciferas ut videt alta rotas.*] Ovid, ART. AMATOR. iii. 180.

Roscida LUCIFEROS cum dea jungit EQUOS.

Again, EPIST. HEROID. xi. 46.

Denaque LUCIFEROS luna movebat EQUOS.

See Note on EL. iii. 49.

49. *Desere, Phœbus ait, &c.*] “ Leave the bed of old Tithonus.” Compare the whole context with Ovid. AMOR. i. xiii. 37.

Illum dum refugis, longo quia frigidus ævo,
 Surgis ad invisas a sene mane rotas :
 At siquem manibus Cephalum complexa teneres,
 Clamares, Lente currite noctis equi.

Again, EPIST. HEROID. iv. 93.

Clarus erat silvis Cephalus, multæque per herbam
 Conciderant, illo percutiente, feræ.

Nec

Quid juvat effœto procobuisse toro? 50
 Te manet *Æolides* viridi venator in herba,
 Surge, tuos ignes altus Hymettus habet.
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ocus urget equos.
 Exuit invisam Tellus rediviva senectam, 55
 Et cupit amplexus, Phœbe, subire tuos;
 Et cupit, et digna est. Quid enim formosius illa,
 Pandit ut omniferos luxuriosa sinus,

Nec tamen Auroræ male se præbebat amandum,
 Ibat ad hunc sapiens a sene diva viro.

See the next Note.

51. *Te manet Æolides, &c.*] Cephalus, with whom Aurora fell in love as she saw him hunting on mount Hymettus. Ovid, *METAM.* vii. 701.

Cum me cornigeris tendentem retia cervis,
 Vertice de summo semper florentis Hymetti,
 Lutea mane videt pulsas Aurora tenebris, &c.

He is called, *Æolides* Cephalus, *ibid.* vi. 681. And *Æolides*, simply, *ibid.* vii. 672. Hence our author, *EL.* iii. 67.

Flebam turbatos CEPHALEIA PELLICE somnos.

And Cephalus is "the Attic boy," with whom Aurora was accustomed to hunt, *IL PENS.* v. 124.

53. *Flava verecundo dea crimen in ore fatetur.*] Ovid, *METAM.* i. 484.

Pulchra verecundo suffunditur ora rubore.

57. —*Et digna est.*—] That is *pulchra*. So above, *EL.* i. 53.

Ah! quoties DIGNÆ stupui miracula formæ!

Cicero, *DE INVENT.* L. ii. i. "Ei pueros ostenderunt multos
 "magna præditos DIGNITATE." And afterwards, from the
beauty of these boys, the *dignitas* of their sisters is estimated. Mil-
 ton, at these early years, seems to have been nicely skilled in the
 force of Latin words, and to have known the full extent of the
 Latin tongue.

58. *Pandit ut omniferos luxuriosa sinus.*] See *PARAD. LOST*,
 B. v. 338.

Whatever Earth ALL-BEARING mother yields.

He adds,

Atque Arabum spirat messes.—

Atque Arabum spirat messes, et ab ore venusto
 Mitia cum Paphiis fundit amoma rosis ! 60
 Ecce coronatur sacro frons ardua luco,
 Cingit ut Idæam pinea turris Opim ;
 Et vario madidos intexit flore capillos,
 Floribus et visa est posse placere suis.
 Floribus effusos ut erat redimita capillos, 65
 Tænario placuit diva Sicana Deo.
 Aspice, Phœbe, tibi faciles hortantur amores,
 Mellitasque movent flamina verna preces :
 Cinnamea Zephyrus leve plaudit odorifer ala,
 Blanditiasque tibi ferre videntur aves. 70
 Nec fine dote tuos temeraria quærit amores

So of EARTH, PARAD. L. vii. 318.

— Made gay,
 Her bosom smelling sweet.—

Milton here thought of Ovid's TELLUS, who makes a speech, and who lifts her "OMNIFEROS vultus." METAM. ii. 275.

62. The head of his personified Earth crowned with a sacred wood, resembles Ops, or Cybele, crowned with towers. But in *pineæ turris*, he seems to have confounded her crown of towers with the pines of Ida. Tibullus calls her *Idæa Ops*. EL. i. iv. 68.

66. *Tænario placuit*, &c.] See PARAD. L. B. iv. 268. "Where Proserpine, &c." And Ovid, METAM. B. v. 391.

There are touches of the great poetry in this description or personification of Earth.

69. *Cinnamea Zephyrus leve plaudit odorifer ala*.] See EL. iii. 47.
 Serpit odoriferas per opes levis aura Favoni.

And COMUS, v. 989.

And west winds with MUSKIE WING
 About the cedarn allies fling, &c.

And PARAD. L. B. viii. 515.

—Gentle airs
 Whisper'd it to the woods, and from their WINGS
 Flung rose, flung odours, from the SPICY shrub.

"Rose and odours, which their wings had collected from the spicy shrub."

Terra,

Terra, nec optatos poscit egena toros ;
 Alma salutiferum medicos tibi gramen in usus
 Præbet, et hinc titulos adjuvat ipsa tuos :
 Quod si te pretium, si te fulgentia tangunt 75
 Munera, (muneribus sæpe coemptus amor)
 Illa tibi ostentat quasunque sub æquore vasto,
 Et superinjectis montibus abdit opes.
 Ah quoties, cum tu clivoso fessus Olympo
 In vespertinas præcipitaris aquas, 80
 Cur te, inquit, cursu languentem, Phœbe, diurno
 Hesperiiis recipit cærula mater aquis?
 Quid tibi cum Tethy? Quid cum Tarteßide lympha,
 Dia quid immundo perluis ora fallo?
 Frigora, Phœbe, mea melius captabis in umbra,
 Huc ades, ardentes imbue rore comas. 86
 Mollior egelida veniet tibi somnus in herba,
 Huc ades, et gremio lumina pone meo.
 Quaque jaces, circum mulcebit lene fufurrans
 Aura, per humentes corpora fusa rosas. 90
 Nec me (crede mihi) terrent Semelëia fata,

83. *Quid tibi cum Tethy, &c.*] In the manner of Ovid, *EPIST. HEROID. VI. 47.*

QUID mihi cum Minyis? QUID cum Tritonide pinu?

QUID TIBI cum patrio, navita Tiphys, mea?

See above, *EL. III. 33.*

89. ——— *Mulcebit lene fufurrans*

Aura, per humentes corpora fusa rosas.] See Note on *v. 69.* And *EL. III. 48.*

Aura sub innumeris humida nata rosis.

Again, *PARAD. REG. B. II. 363.* Fragrant gales are introduced, as enhancing the voluptuousness of the enchanted banquet in the wilderness.

—— And winds,

Of gentlest gale, Arabian odours fann'd
 From their soft wings, and Flora's earliest smells.

Where see the Note.

91. ——— *Semeleia fata.*] An echo to Ovid's *Semeleia proles*,
METAM.

Nec Phaetonteo fumidus axis equo ;
 Cum tu, Phœbe, tuo sapientius uteris igni,
 Huc ades, et gremio lumina pone meo.
 Sic Tellus lasciva suos fufpirat amores ; 95
 Matris in exemplum cætera turba ruunt :
 Nunc etenim toto currit vagus orbe Cupido,
 Languentesque fovet folis ab igne faces.
 Infonuere novis lethalia cornua nervis,
 Trifte micant ferro tela corufca novo. 100
 Jamque vel invictam tentat fuperaffe Dianam,
 Quæque fedet facro Vefta pudica foco.
 Ipfa fenefcentem reparat Venus annua formam,
 Atque iterum tepido creditur orta mari.
 Marmoreas juvenes clamant Hymenæe per urbes,
 Littus, io Hymen, et cava faxa fonant. 106
 Cultior ille venit, tunicaque decentior apta,
 Puniceum redolet veftis odora crocum.

METAM. B. v. 329. ix. 640. And in other places. Semele's story is well known. See Ovid's AMOR. iii. 3. 37.

—Semele miferabilis arfit,

Officio eft illi pœna reperta fuo, &c.

And FAST. vi. 485.

93. More wifely than when you lent your chariot to Phaeton, and when I was confumed “ by the excefs of your heat.” He alludes to the fpeech or complaint of TELLUS, in the ftory of Phaeton. See METAM. ii. 272. And Note on v. 58. Not to infift particularly on the defcription of the perfon of Milton's TELLUS, and the topics of perfuafion felectèd in her approaches and her fpeech, the general conception of her courtfhip of the fun, is highly poetical.

105. *Marmoreas juvenes clamant Hymenæe per urbes.*] See Ovid, EPIST. HEROID. xiv. 27. “ Vulgus Hymen, Hymenæe, vocant, &c.” And xii. 143. And AMOR. i. 563. But this was the ufual Prothalamion.

108. *Puniceum redolet veftis odora crocum.*] So in L'ALLEGRO. v. 124.

There let Hymen oft appear

IN SAFFRON ROBE.—

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M m m

So

Egrediturque frequens, ad amœni gaudia veris,
 Virgineos aura cincta puella sinus : 110
 Votum est cuique suum, votum est tamen omnibus
 unum,
 Ut sibi quem cupiat, det Cytherea virum.
 Nunc quoque septena modulatur orundine pastor,
 Et sua quæ jungat carmina Phyllis habet.
 Navita nocturno placat sua sidera cantu, 115
 Delphinasque leves ad vada summa vocat.
 Jupiter ipse alto cum conjuge ludit Olympo,
 Convocat et famulos ad sua festa Deos.
 Nunc etiam Satyri, cum fera crepuscula surgunt,
 Pervolitant celeri florea rura choro, 120
 Sylvanusque sua cyparissi fronde revinctus,
 Semicaperque Deus, semideusque caper.
 Quæque sub arboribus Dryades latuere vetustis,
 Per juga, per solos expatiantur agros.
 Per fata luxuriat fruticetaque Mænalius Pan, 125
 Vix Cybele mater, vix sibi tuta Ceres ;

So also Browne, BRIT. PAST. B. ii. S. v. p. 131.

—A roabe vnfit,
 Till Hymen's SAFFRON'D weede had usher'd it.

Hence we must explain B. and Fletcher, WOMAN'S PRIZE, A. i.
 S. ii. vol. viii. p. 179.

Pardon me, YELLOW HYMEN.—

The text has a reference to Ovid's Hymen, who is "CROCEO VE-
 " latus amictu." METAM. X. 1.

119. —[Cum sera crepuscula surgunt.] So in QUINT. NO-
 VEMBER. V. 54.

Reddiderant dubiam jam SERA CREPUSCULA lucem.

Ovid, METAM. i. 219.

—Traherent cum SERA CREPUSCULA lucem.

121. Sylvanus is crowned with cypress from the boy Cyparissus.
 In the next line, "Semicaperque Deus" is from Ovid, FAST. iv.
 752. See also METAM. xiv. 515. "Semicaper Pan."

Atque

Atque aliquam cupidus prædatur Oreada Faunus,
 Consulit in trepidos dum sibi nymp̄ha pedes ;
 Jamque latet, latitanſque cupit male teſta videri,
 Et fugit, et fugiens pervelit ipſa capi. 130
 Dii quoque non dubitant cœlo præponere ſylvas,
 Et ſua quiſque ſibi numina lucus habet.
 Et ſua quiſque diu ſibi numina lucus habeto,
 Nec vos arborea dii precor ite domo.
 Te referant miſeris te, Jupiter, aurea terris 135
 Sæcla, quid ab nimboſa aſpera tela redis ?
 Tu ſaltem lente rapidos age, Phœbe, jugales,
 Qua poteſ, et ſenſim tempora veris eant ;
 Brumaque productaſ tarde ferat hiſpida nocteſ,
 Ingruat et noſtro ſerior umbra polo. 140

127. — *Prædatur Oreada Faunus.*] See what is ſaid of the mountain-nymp̄h Liberty, in L'ALLEGRO, v. 36.

134. *Nec vos arborea Dii precor ite domo.*] PARAD. L. B. V.

137. “ From under ſhady ARBOROUS roof.”

138. — *Senſim tempora veris eant.*] See EL. i. 48. And the Note.

E L E G. VI.

Ad Carolum Deodatum ruri commorantem,

Qui cum Idibus Decemb. scripssisset, et sua carmina excusari postulasset si solito minus essent bona, quod inter lautitias quibus erat ab amicis exceptus, haud satis felicem operam Musis dare se posse affirmabat, hoc habuit responsum.

MITTO tibi sanam non pleno ventre salutem,
Qua tu distento forte carere potes.

At tua quid nostram prolestat Musa camœnam,

Nec finit optatas posse sequi tenebras?

Carmine scire velis quam te redamemque colamque,

Crede mihi vix hoc carmine scire queas. 6

Nam neque noster amor modulis includitur arctis,

Nec venit ad claudos integer ipse pedes.

Quam bene solennes epulas, hilaremque Decembrem,

Festaque cœlifugam quæ coluere Deum, 10

Deliciasque refers, hiberni gaudia ruris,

Haustaque per lepidos Gallica musta focos!

Quid quereris refugam vino dapibusque pœsin?

12. *Haustaque per lepidos Gallica musta focos.*] See Sonnet to Laurence, xx. iii. 10.

Where shall we sometimes meet, and by the fire
Help waste a sullen day?

What neat repast shall feast us, light and choice
Of Attic taste, with wine, &c.

Deodate had sent Milton a copy of verses, in which he described the festivities of Christmas.

Carmen

Carmen amat Bacchum, carmina Bacchus amat.
 Nec puduit Phœbum virides gestasse corymbos,
 Atque hederam lauro præposuisse suæ. 16
 Sæpius Aoniis clamavit collibus Euœ
 Mistâ Thyoneo turba novena choro.
 Nafø Corallæis mala carmina misit ab agris :
 Non illic epulæ, non fata vitis erat. 20
 Quid nisi vina, rosasque, racemiferumque Lyæum,

19. *Nafø Corallæis mala carmina misit ab agris.*] Ovid's TRISTIA, and Epistles from Pontus, supposed to be far inferiour to his other works. This I cannot allow. Few of his works have more nature. And where there is haste and negligence, there is often a beautiful careless elegance. The Corallæi were the most savage of the Getes. Ovid calls them "pelliti Corallæi," EPIST. PONT. iv. viii. 83. And again, *ibid.* iv. ii. 37.

Hic mihi cui recitem, nisi flavis scripta CORALLIS.

See our author above, EL. i. 21. Ovid himself acknowledges, ut *supr.* iv. ii. 20.

Et carmen vena pauperiore fluit.

See also TRIST. i. xi. 35. iii. xiv. 35. iii. i. 18. v. vii. 59. v. xii. 35. And EPIST. PONT. i. v. 3. iv. xiii. 4. 17.

20. *Non illic epulæ, non fata vitis erat.*] Ovid, EPIST. PONT. i. x. 31.

Non EPULIS oneror : quarum si tangar amore,

Est tamen in Geticis cepia nulla locis.

TRIST. iii. x. 71.

Non hic pampinea dulcis latet uva sub umbra.

Again, EPIST. PONT. iii. i. 13.

Nec tibi pampineas Autumnus porrigit uvas.

And, *ibid.* i. iii. 51.

Non ager his pomum, non dulces porrigit uvas.

Again, i. vii. 13.

Nos habeat regio nec pomo fæta nec uvis.

Again, *ibid.* iii. viii. 13.

Non hic pampineis amicitur vitibus ulmus, &c.

21. *Quid nisi*——

Cantavit brevibus Tæia Musa modis.] Ovid, TRIST. ii. 364.

QUID

Cantavit brevibus Tēia Musa modis ?
 Pindaricosque inflat numeros Teumefius Euan,
 Et redolet sumptum pagina quæque merum ;
 Dum gravis everfo currus crepat axe supinus, 25
 Et volat Eleo pulvere fuscus eques.
 Quadrimoque madens Lyricen Romanus Iaccho,
 Dulce canit Glyceran, flavicomamque Chloen.
 Jam quoque lauta tibi generoso mensa paratu
 Mentis alit vires, ingeniumque fovet. 30
 Massica fœcundam despumant pocula venam,
 Fundis et ex ipso condita metra cado.
 Addimus his artes, fufumque per intima Phœbum
 Corda : favent uni Bacchus, Apollo, Ceres.
 Scilicet haud mirum, tam dulcia carmina per te,

QUID NISI cum multo venerem confundere vino
 Præcepit Lyrici TEIA MUSA senis ?

Again, ART. AMATOR. iii. 330.

— Vinofi TEIA MUSA senis.

See also METAM. XV. 413.

Victa RACEMIFERO lyncas dedit India Baccho.

And FAST. VI. 483.

23. — *Teumefius Euan.*] Teumefus, *Τευμησός*, is a mountain of Boeotia, the district in which Thebes was situated ; and its inhabitants were called *Τευμήσιοι*, *Teumefii*. The Grecian Bacchus, the son of Jupiter and Semele, is often denominated THEBANUS. But Bacchus had a more immediate and particular connection with this mountain. Pausanias relates a fable, that Bacchus, in revenge for some insult which he had received from the Thebans, nourished a fox in this mountain for the destruction of the city of Thebes ; and that a dog being sent from Diana to kill this fox, both fox and dog were turned into stones. The fox was called *Τευμησία ἢ ἀλώπηξ*, *Teumefia vulpes*. Pausan. BOIOTIK. p. 296. 10. edit. Francof. 1583. fol. See also Stephanus Byzant. Voc. ΤΕΥΜΗΘΟΣ. And Antoninus Liberal. METAM. p. 479. apud Gal. HISTOR. POETIC. Script. POETIC. Script. Paris. 1675. 8vo. Milton here puzzles his readers with minute and unnecessary learning. The meaning of the line is this. “ The *Theban* god “ Bacchus inspires the numbers of his *congenial* Pindar, the *Theban* “ poet.”

Numine

Numine composito, tres peperisse Deos. 36
 Nunc quoque Thressa tibi cælato barbitos auro
 Insonat arguta molliter icta manu;
 Auditurque chelys suspensa tapetia circum,
 Virgineos tremula quæ regat arte pedes. 40
 Illa tuas saltem teneant spectacula Musas,
 Et revocent, quantum crapula pellit iners.
 Crede mihi, dum psallit ebur, comitataque plectrum
 Implet odoratos festa chorea tholos,
 Percipies tacitum per pectora serpere Phœbum, 45
 Quale repentinus permeat ossa calor,
 Perque puellares oculos, digitumque sonantem,
 Irruet in totos lapsa Thalia sinus.
 Namque Elegia levis multorum cura Deorum est,
 Et vocat ad numeros quemlibet illa suos; 50
 Liber adest elegis, Eratoque, Cereque, Venusque,
 Et cum purpurea matre tenellus Amor.
 Talibus inde licent convivia larga poetis,
 Sæpius et veteri commaduiffe mero:

37. *Nunc quoque Thressa tibi, &c.*] The Thracian harp. Orpheus was of Thrace. Ovid, *EPIST. HEROID.* iii. 118.

THREICIAM digitis increpuisse lyram.

The same pentameter occurs, *AMOR.* ii. xi. 32. He has "th' Orphean Lyre," *PARAD. LOST*, iii. 17. Where the epithet ORPHEAN is perfectly Grecian, and the combination "ORPHEAN lyre" is literally from Apollonius Rhodius, ii. 161.

ΟΡΦΕΙῆ ΦΟΡΜΙΓΓΙ συνομιλίων ὕμνον ἀείδων.

Or from Propertius, who servily copies the Greeks, *EL.* i. iv. 42.

—ORPHEÆ carmina fessa LYRÆ.

But the epithet is in his favourite Ovid, *MET.* x. 3. "ORPHEA necquicquam voce vocatur." And xi. 22. "ORPHEI titulum rapuere theatri." And in Buchanan, an author with whose Latin poetry Milton was well acquainted. *EL.* vii. 30. p. 44. *OPP.* edit. Lond. 1715. fol. "Et nemora ORPHEIS capta fuisse modis." And "the Orphean lyre" is *ibid.* 32. "Aureaque ORPHEÆ fila fuisse LYRÆ." See Note on *IL PENS.* v. 104.

At

At qui bella refert; et adulto sub Jove cœlum, 55
 Heroasque pios, semideosque duces,
 Et nunc sancta canit superum consulta deorum,
 Nunc latrata fero regna profunda cane,
 Ille quidem parce, Samii pro more magistri,
 Vivat, et innocuos præbeat herba cibos; 60
 Stet prope fagineo pellucida lymphæ catillo,
 Sobriaque e puro pocula fonte bibat.
 Additur huic scelerisque vacans, et casta juvenus,
 Et rigidi mores, et sine labe manus.
 Qualis veste nitens sacra, et lustralibus undis, 65
 Surgis ad infensos augur iture Deos.
 Hoc ritu vixisse ferunt post raptæ sagacem
 Lumina Tiresian, Ogygiumque Linon,
 Et lare devoto profugum Calchanta, senemque
 Orpheon, edomitæ solæ per antra feris; 70
 Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,

55. *At qui bella refert, &c.*] Ovid, Anacreon, Pindar, and Horace, indulged in convivial festivity: and this also is an indulgence which must be allowed to the professed writer of elegies and odes. But the epic poet, who has a more serious and important task, must live sparingly, according to the dictates of Pythagoras. Milton's panegyrics on temperance both in eating and drinking, resulting from his own practice, are frequent. See PARAD. L. B. v. 5. xi. 472. 515. 530. IL PENS. 46. And COMUS, in several places.

65. — *Lustralibus undis.*] See Note on COMUS, v. 912.

67. — *Post raptæ sagacem*

Lumina Tiresian. —] PARAD. L. iii. 35.

Blind Thamyras, and blind Mæonides,
 And Tiresias, and Phineus, prophets old.

Doctor Bentley proposes to reject entirely the second of these lines. But, to say no more, this enumeration of Tiresias in company with other celebrated bards of the highest antiquity, would alone serve for a proof that the suspected line is genuine. And Tiresias occurs again, DE IDÆA PLATONICA, v. 26.

72. *Dulichium vexit, &c.*] It is worthy of remark, that Milton here

Et per monstificam Perseïæ Phœbados aulam,
 Et vada fœmineis insidiosa sonis,
 Perque tuas, rix ime, domos, ubi sanguine nigro
 Dicitur umbrarum detinuisse greges. 76
 Diis etenim facer est vates, divumque sacerdos,
 Spirat et occultum pectus et ora Jovem.
 At tu siquid agam scitabere (si modo saltem
 Esse putas tanti noscere siquid agam) 80
 Paciferum canimus cœlesti femine regem;
 Fauस्ताque sacratissæ sæcula pacta libris;
 Vagitumque Dei, et stabulantem paupere tecto
 Qui suprema suo cum patre regna colit;
 Stelli parumque polum, modulantesque æthere turmas,
 Et subito elisos ad sua fana Deos.
 Dona quidem dedimus Christi natalibus illa,
 Illa sub auroram lux mihi prima tulit.
 Te quoque pressa manent patriis meditata cicutis,
 Tu mihi, cui recitem, judicis instar eris.* 90

here illustrates Homer's poetical character by the *Odyssæy*, and not by the *Iliad*.

[73. *Et per monstificam Perseïæ Phœbados aulam.*] Circe was the daughter of the sun, and, as some say, of Hecate. Ovid, *METAM.* vii. 74. "Hecates PERSEIDOS aras." And REMED. AMOR. 263. "Quid tibi profuerunt, Circe, PERSEIDOS herbæ?" And Ovid mentions Circe's AULA. *METAM.* xiv. 45.

—Perque ferarum

Agmen adulantum media procedit ab AULA.

89. *Te quoque pressa manent patriis meditata cicutis.*] His English Ode on the Nativity. This he means to submit to Deodate's inspection. "You shall next have some of my ENGLISH poetry." And Buchanan has "Circe PERSEIA." *EL.* vii. 17. p. 44. ut supr.

90. *Tu mihi, cui recitem, judicis instar eris.*] In COMUS, we have supposed the simple "shepherd lad," skilled in plants, to be the same Charles Deodate, to whom this Elegy is addressed, v. 619. See supr. p. 429. For, as here,

He lov'd me well, and oft would BID ME SING;

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N n n

Which

Which when I did, he on the tender grass
Would sit and hearken even to extasy, &c.

See Ovid, *EPIST. PONT.* iv. ii. 37.

Hic, mea CUI RECITEM, &c. —

Again, *TRIST.* iv. i. 18.

Sed neque CUI RECITEM, quisquam est, &c.

* The transitions and connections of this Elegy, are conducted with the skill and address of a master, and form a train of allusions and digressions, productive of fine sentiment and poetry. From a trifling and unimportant circumstance, the reader is gradually led to great and lofty imagery. I will give a short and hasty analysis.

You have well described in your verses the merriments of Christmas. But why do you insinuate, that your poetry is weakened by feasting and wine? Bacchus loves poetry. And Phebus is not ashamed to decorate his brows with ivy-berries. Even the Muses, mixed with Bacchanalian dames, have joined in their shouts on mount Parnassus. The worst of Ovid's poetry, is that which he sent from Scythia, where never vine was planted. What were Anacreon's subjects but the grape and roses? Every page of Pindar is redolent of wine; While the broken axle-tree of the prostrate chariot resounds, and the rider flies dark with the dust of Elis. It is when warmed with the mellow cask, that Horace sweetly chants his Glycere, and his yellow-haired Chloe. Your genius has therefore been invigorated rather than depressed by mirth. You have been sacrificing to Bacchus, Apollo, and Ceres. No wonder your verses are so charming, which have been dictated by three deities. Even now you are listening to the harp, which regulates the dance, and guides the steps of the virgin in a tapestried chamber. At least give way to this milder relaxation. Such scenes infuse poetic warmth. Hence Elegy frames her tenderest song. Nor is it only by Bacchus and Ceres that Elegy is befriended: but by other festive powers, by Erato, and by Love with his purple mother. Yet although the elegiac poet, and those who deal in the lighter kinds of verse, may enliven the imagination by these convivial gaieties; yet he who sings of wars, and Jove, pious heroes, and leaders exalted to demigods, the decrees of heaven, and the profound realms of hell, must follow the frugal precepts of the Samian sage, must quaff the pellucid stream from the beechen cup, or from the pure fountain. To this philosophy belong, chaste and blameless youth, severe manners, and unspotted hands. Thus lived Tiresias, sagacious after the loss of sight, Ogygian Linus, the fugitive Chalchas, and Orpheus the conqueror of beasts in the lonely caverns. It was thus that the temperate Homer conducted Ulysses through the tedious seas, the monster-breeding hall of Circe, and the shallows of the syrens, ensnaring men with female voices: and through your habitations, O king of the abyss, where he detained the

ELEG. VII. Anno Ætatis 19.

Nondum blanda tuas leges, Amathusia, noram,
Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, sagittas,

Atque tuum spreui maxime numen Amor.

Tu puer imbelles, dixi, transfige columbas, 5

Conveniunt tenero mollia bella duci :

Aut de passeribus timidos age, parve, triumphos,

Hæc sunt militiæ digna trophæa tuæ.

In genus humanum quid inania dirigis arma ?

Non valet in fortes ista pharetra viros. 10

Non tulit hoc Cyprius, neque enim Deus ullus ad iras

Promptior, et duplici jam ferus igne calet.

Ver erat, et summæ radians per culmina villæ

Attulerat primam lux tibi, Maie, diem :

At mihi adhuc refugam quærebant lumina noctem,

Nec matutinum sustinuere jubar. 16

Astut Amor lecto, pictis Amor impiger alis,

Prodidit astantem mota pharetra Deum :

Prodidit et facies, et dulce minantis ocelli,

Et quicquid puero dignum et Amore fuit. 20

Talis in æterno juvenis Sigeius Olympo.

the flocking ghosts with libations of black blood. For in truth, a poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god. Meanwhile, if you wish to be informed how I employ myself as a poet, &c.

15. *At mihi adhuc refugam quærebant lumina noctem,*

Nec matutinum sustinuere jubar.] Here is the elegance of poetical expression. But he really complains of the weakness of his eyes, which began early. He has “light *unsufferable*,” ODE NATIV. v. 8.

21, *Talis in æterno, &c.*] This line is from Tibullus, iv. ii. 13.

TALIS IN ÆTERNO felix Vertumnus OLYMPO.

Miscet amatori pocula plena Jovi;
 Aut, qui formosas pellexit ad oscula nymphas,
 Thiodamantæus Naiade raptus Hylas.
 Addideratque iras, sed et has decuisse putares, 25
 Addideratque truces, nec sine felle, minas.
 Et miser exemplo sapiisses tutius, inquit,
 Nunc mea quid possit dextera, testis eris.
 Inter et expertos vires numerabere nostras;
 Et faciam verò per tua damna fidem. 30
 Ipse ego, si nescis, strato Pythone superbum
 Edomui Phœbum cessit et ille mihi;
 Et quoties meminit Peneidos, ipse fatetur
 Certius et gravius tela nocere mea.
 Me nequit adductum curvare peritius arcum, 35
 Qui post terga solet vincere, Parthus eques;
 Cydoniusque mihi cedit venator, et ille

25. *Addideratque iras, sed et has decuisse putares.*] This reminds us of what Olivia says, of the supposed boy, with whom she falls in love. TWELFTH-NIGHT, A. iii. S. i.

O what a deal of scorn LOOKS BEAUTIFUL
 In the contempt and ANGER of his lip.

Compare Anacreon's BATHYLLUS, xxviii. 12. And Theocritus, ΕΡΑΣΤΗΣ, IDYLL. xviii. 14.

— Ἀλλὰ καὶ ἔως

"Ἦν καλὸς ἐξ ὀργῆς ἐρεθίζετο μᾶλλον ἐρασᾶς.

— Attamen etiam sic

Pulcher erat, ex ira magis accendebatur amator.

And Shakespeare's VENUS and ADONIS, edit. 1596. Signat. A. iij.

Which bred more BEAUTIE in his ANGRIE eyes.

We find also the same idea in his ANTON. AND CLEOPATR. i. i.

— Fye, wrangling queen !

Whom every thing BECOMES : to chide, to laugh,
 To weep ; whose every passion fully strives
 To make itself, in thee, fair and admir'd !

37. *Cydoniusque mihi, &c.*] Perhaps indefinitely as the *Parthus eques*, just before. The Cydonians were famous for hunting, which implies

Infcius uxori qui necis author erat.
 Est etiam nobis ingens quoque victus Orion,
 Herculeæque manus, Herculeusque comes. 40
 Jupiter ipse licet sua fulmina torqueat in me,
 Hærebunt lateri spicula nostra Jovis.
 Cætera quæ dubitas melius mea tela docebunt,
 Et tua non leviter corda petenda mihi.
 Nec te, stulte, tuæ poterunt defendere Musæ, 45
 Nec tibi Phœbeus porriget anguis opem.
 Dixit, et aurato quatiens mucrone sagittam,

implies archery. Ovid has, METAM. viii. 22. "CYDONÆS-
 "QUE pharetras." And Callimachus, ΚΥΔΩΝΙΟΝ τόξον. HYMN.
 Dian. v. 81. If a person is here intended, he is most probably
 Hyppolitus. Cydon was a city of Crete. See Euripides, HYP-
 POL. v. 18. But then he is mentioned here as an archer. Virgil
 ranks the Cydonians, with the Parthians, for their skill in the bow.
 ÆN. xii. 852.

PARTHUS, five CYDON, telum immedicabile torfit.

Ibid. — *Et ille, &c.*] Cephalus, who unknowingly shot his
 wife Procris.

38. *Est etiam nobis ingens quoque victus Orion.*] Orion was also a
 famous hunter. But for his amours we must consult Ovid, ART.
 AMATOR. i. 731.

Pallidus in Lyricen sylvis errabat Orion.

See Parthenius, EROTIC. cap. xx.

46. *Nec tibi Phæbeus porriget anguis opem.*] "No medicine
 "will avail you. Not even the serpent, which Phebus sent to
 "Rome to cure the city of a pestilence." See Ovid, METAM.
 xi. 742.

Huc se de Latia pinu PHOEBEUS ANGUIS
 Contulit, et finem, specie cœlesto resumpta,
 Luctibus imposuit; venitque salutaris urbi.

Where see the fable at large.

47. — *Aurato quatiens mucrone sagittam.*] So in PARAD. L.
 B. iv. 763.

Here Love his GOLDEN shafts employs, here lights
 His constant lamp, and waves his purple wings.

Where, by the way, as Mr. Steevens has observed to me, there is
 a palpable imitation of Jonson, HYMENÆI, vol. v. p. 291.

Marriage

Evolat in tepidos Cypridos ille sinus.
 At mihi rifuro tonuit ferus ore minaci,
 Et mihi de puero non metus ullus erat. 50
 Et modo qua nostri spatiantur in urbe Quirites,
 Et modo villarum proxima rura placent.
 Turba fiequens, facieque fimillima turba dearum,
 Splendida per medias itque reditque vias:
 Auſtaque luce dies gemino fulgore coruſcat: 55
 Fallor? An et radios hinc quoque Phœbus habet?
 Hæc ego non fugi ſpectacula grata ſeverus,

Marriage Love's object is, at whoſe bright eyes
 He lights his torches, and calls them his ſkies;
 For her he wings his ſhoulders, &c. —

But our author has a reference to Ovid's Cupid, who has a golden dart with a ſharp point, which is attractive; and one of lead and blunted, which is repulſive. METAM. i. 470.

Quod facit, AURATUM eſt, et cuſpide fulget ACUTA.

So again, of faithleſs love, "Strait his [Love's] arrows loſe their
 "GOLDEN heads." DIVORCE. B.i. ch. vi. PROSE-WORKS, i. 174.

57. See Note EL. i. 53. In Milton's youth the fashionable places of walking in London, were Hyde-Park, and Gray's-inn walks. This appears from ſir A. Cokain Milton's contemporary. POEMS, Lond. 1662. 12mo. Written much earlier. A young lady he ſays, p. 35.

Frequents the theaters, HIDE PARK, or els talks
 Away her pretious time in GRAY'S INN WALKES.

Again, p. 38.

Take your unpaid for coach, and to HIDE PARK,
 And Madam when the cuckowe ſings, pray hark.

And, in the ſame poem, p. 39.

Go into GRAYS INN WALKS, and you ſhall ſee
 Matter for ſatyres in each companie;
 This lady comes to ſhew her new fine gown,
 And this to ſee the gallants of the town:
 Moſt part of gentlemen thither repair, &c.

Again, to his Miſtreſs, p. 48.

When you into HIDE PARK do go, all there
 To follow the race riders do forbear, &c.

Impetus

Impetus et quo me fert juvenilis, agor,
 Lumina luminibus male providus obvia misi,
 Neve oculos potui continuïſſe meos. 60
 Unam forte aliis supereminuiſſe notabam,
 Principium noſtri lux erat illa mali.
 Sic Venus optaret mortalibus ipſa videri,
 Sic regina Deum conſpicienda fuit.
 Hanc memor objecit nobis malus ille Cupido, 65
 Solus et hos nobis texuit ante dolos.
 Nec procul ipſe vaſer latuit, multæque ſagittæ,
 Et facis a tergo grande pendit onus :
 Nec mora, nunc ciliis hæſit, nunc virginis ori,
 Inſilit hinc labiis, inſidet inde genis : 70
 Et quæſcunque agilis partes jaculator oberrat,
 Hei mihi, mille locis pectus inerme ferit.
 Protinus inſoliti ſubierunt corda furores,
 Uror amans intus, flammaque totus eram.
 Interea miſero quæ jam mihi ſola placebat, 75
 Ablata eſt oculis non reditura meis.
 Aſt ego progredior tacite querebundus, et excors,
 Et dubius volui ſæpe referre pedem.

84. *Vetus ab attonitis Amphiaraus equis.*] An echo to a pentameter in Ovid, *EPIST. PONT. iii. i. 52.*

Notus humo merſis AMPHIARAUS EQUIS.

See Statius, *THEB. vii. 821.*

Illum ingens haurit ſpecus, et tranſire parantes
 Mergit equos ; non arma manu, non frena remiſit ;
 Sicut erat, rectos deſert in Tartara currus ;
 Reſpexitque cadens cælum, campumque coire
 Ingemuit, &c. —

The application is beautiful from a young mind teeming with claſſical hiſtory and imagery. The alluſion, in the laſt couplet, to Vulcan, is perhaps leſs happy, although the compliment is greater. In the example of Amphiaraus, the ſudden and ſtriking tranſition from light and the ſun to a ſubterraneous gloom, perhaps is more to the poet's purpoſe.

Findor,

Findor, et hæc remanet : sequitur pars altera votum,
Raptaque tam subito gaudia flere juvat. 80

Sic dolet amissum proles Junonia cœlum,

Inter Lemniacos præcipitata focos :

Talis et abreptum solem respexit, ad Orcum

Veſtus ab attonitis Amphiaræus equis.

Quid faciam infelix, et luctu victus? Amores 85

Nec licet inceptos ponere, neve sequi.

O utinam, ſpectare ſemel mihi detur amatos

Vultus, et coram triſtia verba loqui !

Forſitan et duro non eſt adamante creata,

Forte nec ad noſtras ſurdeat illa preces ! 90

Crede mihi, nullus ſic infelicitèr aſſit,

Ponar in exemplo primus et unus ego.

Parce percor, teneri cum ſis Deus ales amoris,

Pugnent officio nec tua facta tuo.

Jam tuus O certe eſt mihi formidabilis arcus, 95

Nate dea, jaculis nec minus igne potens :

Et tua fumabunt noſtris altaria donis,

Solus et in ſuperis tu mihi ſummus eris.

Deme meos tandem, verum nec deme, furores,

Nefcio cur, miſer eſt ſuaviter omnis amans :

Tu modo da facilis, poſthæc mea ſiqua futura eſt,

Cuſpis amatuſos figat ut una duos. 102

HÆC ego, mente olim læva, studioque supino,
Nequitiae posui vana trophæa meæ.

Scilicet abreptum sic me malus impulit error,

Indocilisque ætas prava magistra fuit.

Donec Socraticos umbrosa Academia rivos

5

Præbuit, admissum dedocuitque jugum.

Protinus extinctis ex illo tempore flammis,

Cincta rigent multo pectora nostra gelu.

Unde suis frigus metuit puer ipse sagittis,

Et Diomedeam vim timet ipsa Venus.*

10

1. The elegiac poets were among the favourite classical authors of Milton's youth, APOL. SPECTYMN. "Others, were the smooth Elegiac Poets, whereof the schools are not scarce: whom, both for the pleasing sound of their numerous writing, which in imitation I found most easy, and most agreeable to nature's part in me; and for their matter, which what it is, there be few who know not, I was so allured to read, that no recreation came to me better welcome." PROSE-WORKS, vol. i. 100.

5. —*Umbrosa Academia.*—] The studious walks, and shades, "the olive grove of Academe, Plato's retirement." PARAD. REG. iv. 243.

10. *Et Diomedeam vim timet ipsa Venus.*] Ovid makes this sort of allusion to Homer's incident of Venus wounded by Diomed. In the beginning of the REMEDY OF LOVE, Ovid with great liveliness introduces Cupid alarmed at such a title, and anticipating hostilities. But with equal liveliness the poet apologises and explains, v. 5.

Non ego Tydides, a quo tua faucibus mater

In liquidum rediit æthera, Martis equis.

See also METAM. xiv. 491. And EPIST. PONT. ii. ii. 13.

These lines are an epilogistic palinode to the last Elegy. The Socratic doctrines of the shady Academe soon broke the bonds of beauty. In other words, his return to the university.

They were probably written, when the Latin poems were prepared for the press in 1645.

* Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the case with Buchanan, who unbecomingly prolonged his *amorous descant* to graver years, and who is therefore obliquely censured by Milton in the following passage of *LYCIDAS*, hitherto not exactly understood, v. 67.

Were it not better done, *as others use*,
To sport with *Amaryllis* in the shade
Or with the tangles of *Neæra's* hair?

The *Amaryllis* to whom Milton alludes, is the *Amaryllis* of Buchanan, the subject of a poem called *DESIDERIUM LUTITIÆ*, a fond address of considerable length from an importunate lover. See *SILVÆ*, iii. tom. ii. p. 50. *OPP. EDINGB. 1715. fol.* It begins,

O formosa *AMARYLLI*, tuo jam septima bruma
Me procul aspectu, &c. —

It is allowed, that the common poetical name, *Amaryllis*, might have been naturally and accidentally adopted by both poets; nor does it at first sight appear, that Milton used it with any restrictive or implicit meaning. But Buchanan had another mistress whom he calls *Neæra*, whose golden hair makes a very splendid figure in his verses, and which he has complimented more than once in the most hyperbolical style. In his last Elegy, he raises the following extravagant fiction on the luxuriant tangles of this lady's hair. Cupid is puzzled how to subdue the icy poet. His arrows can do nothing. At length, he hits upon the stratagem of cutting a golden lock from *Neæra's* head, while she is asleep, with which the poet is bound; and thus *entangled* he is delivered a prisoner to *Neæra*. *EL. ix. p. 46. ut supr.*

Fervida, tot telis, non proficientibus, ira
Fugit ad auxilium, dia *Neæra*, tuum;
Et capiti assistens, te dormitante, *CAPILLUM*
AUREOLUM FLAVÆ tollit ab *ORBE COMÆ*:
Et mihi ridenti (quis enim non talia *vincla*
Rideat?) arridens brachia vinxit Amor;
Lustantemque diu, sed frustra, evadere, traxit
Captivum, dominæ restituitque meæ.

This fiction is again pursued in his Epigrams. Lib. i. xlv. p. 77. *ibid.*

Liber eram, vacuo mihi cum sub corde *Neæra*
Ex oculis fixit spicula missa suis:
Deinde unam evellens ex *AURICOMANTE CAPILLUM*
Vertice, captivis *vincla* dedit manibus:
Risi equidem, fateor, vani ludibria *nexus*,
Hoc laqueo facilem dum mihi spero fugam:
Ast ubi tentanti spes irrita cessit, *abenis*
Non secus ac *manicis* implicitus genui.
Et modo membra *pilo vinctus* miser abstraher uno.

And

And to this Neæra many copies are adressed both in Buchanan's Epigrams, and in his Hendecapyllaths. Milton's insinuation, *as others use*, cannot therefore be doubted. "Why should I *strictly* meditate the *thankless* muse, and write *sublime* poetry which is not regarded? I had better, like some other poets, who might be more properly employed, write idle compliments to Amæryllis and Neæra." Perhaps the old reading, "HID in the tangles of Neæra's hair," tends to confirm this sense. It should be remembered, that Buchanan was now a popular and familiar modern Latin classic, and that Milton was his rival in the same mode of composition. And of our author's allusions to him, instances have before occurred, and will occur again. I am obliged to an unknown critic, for the leading idea of this very just and ingenious elucidation of a passage in LYCIDAS.

EPIGRAMMATUM

L I B E R.

I. *In Proditionem Bombardicam.*

CUM simul in regem nuper fatrapasque Britannos
 Ausus es infandum, perfide Fauxe, nefas,
 Fallor? An et mitis voluisti ex parte videri,
 Et pensare mala cum pietate scelus?
 Scilicet hos alti missurus ad atria cœli,
 Sulphureo curru, flammivolisque rotis :
 Qualiter ille, feris caput inviolabile Parcis,
 Liquit Iordanios turbine raptus agros.

5

II. *In eandem.*

SICCINE tentasti cœlo donasse Iacobum,
 Quæ septemgemino Bellua monte lates?
 Ni meliora tuum poterit dare munere numen,
 Parce precor, donis insidiosa tuis.

6. Elijah. See Note on PARAD. REG. ii. 16.

2. *Quæ septemgemino Bellua monte lates?*] The Pope, called in the theological language of the times *The Beast*.

Ille

Ille quidem sine te consortia serus adivit 5
 Astra, nec inferni pulveris usus ope.
 Sic potius fœdos in cœlum pelle cucullos,
 Et quot habet brutos Roma profana Deos :
 Namque hac aut alia nisi quemque adjuveris arte,
 Crede mihi, cœli vix bene scandet iter. 10

III. *In eandem.*

Purgatorem animæ derisit Iacobus ignem,
 Et sine quo superum non adeunda domus.
 Frenduit hoc trina monstrum Latiale corona,
 Movit et horrificum cornua dena minax.
 Et nec inultus ait, temnes mea sacra, Britanne :
 Supplicium spreta religione dabis. 6
 Et si stelligeras unquam penetraveris arces,
 Non nisi per flammis triste patebit iter.
 O quam funesto cecinisti proxima vero,
 Verbaque ponderibus vix caritura suis! 10
 Nam prope Tartareo sublime rotatus ab igni,
 Ibat ad æthereas, umbra perusta, plagas.

IV. *In eandem.*

Quem modo Roma suis devoverat impia diris,
 Et Styge damnarat, Tænarioque sinu ;
 Hunc, vice mutata, jam tollere gestit ad astra,
 Et cupit ad superos evehere usque Deos.

V. *In inventorem bombardæ.*

IApetionidem laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem ;

At

At mihi major erit, qui lurida creditur arma,
Et trifidum fulmen furripuisse Jovi.

VI. *Ad Leonoram Romæ canentem.**

Angelus unicuique suus, sic credite gentes,
Obtigit æthereis ales ab ordinibus.
Quid mirum, Leonora, tibi si gloria major?
Nam tua præsentem vox sonat ipsa Deum.

4. *Et trifidum fulmen furripuisse Jovi.*] This thought was afterwards transferred to the PARADISE LOST. Where the fallen angels are exulting in their new invention of fire-arms, B. vi. 490.

—They shall fear we have disarm'd
The thunderer of his only dreaded bolt.

* Adriana of Mantua, for her beauty furnamed the Fair, and her daughter LEONORA Baroni, the lady whom Milton celebrates in these three Latin Epigrams, were esteemed by their contemporaries the finest singers in the world. Giovanni Battista Doni, in his book de PRÆSTANTIA MUSICÆ VETERIS, published in 1647, speaking of the merit of some modern vocal performers, declares that Adriana, or her daughter Leonora, would suffer injury by being compared to the ancient Sappho. B. ii. p. 57. There is a volume of Greek, Latin, Italian, French and Spanish poems in praise of Leonora, printed at Rome, entitled *Applausi poetici alle glorie della Signora LEONORA BARONI*. Nicus Erythreus, in his PINACOTHECA, calls this collection the THEATRUM of that exquisite Songstress Eleonora Baroni, “in quo, omnes hic Romæ
“quotquot ingenio et poeticæ facultatis laude præstant, carmini-
“bus, cum Etrusce tum Latine scriptis, SINGULARI AC PROPE
“DIVINO MULIERIS ILLIUS canendi artificio, tamquam faustos
“quosdam clamores et plausus edunt, &c.” PINAC. ii. p. 427. Lipf. 1712. 12mo. In the POESIE LIRICHE of Fulvio Testi, there is an encomiastic Sonnet to Leonora, POES. LYR. del Conte Fulvio Testi, Ven. 1691. p. 361.

Se l' angioletta mia tremolo, e chiaro, &c.

M. Maugars, Priour of S. Peter de Mac at Paris, king's interpreter of the English language, and in his time a capital practitioner on the viol, has left this eulogy on Leonora and her mother, at the end of his judicious *Discours sur la Musique d' Italia*, printed with the life of Malherbe, and other treatises, at Paris, 1672. 12mo.
“Leonora has fine parts, and a happy judgement in distinguishing
“good from bad music; she understands it perfectly well, and even
“composes,

Aut Deus, aut vacui certe mens tertia coeli 5
 Per tua secreto guttura serpit agens ;

“ composes, which makes her absolute mistress of what she sings, “ and gives her the most exact pronunciation and expression of the “ sense of the words. She does not pretend to beauty, yet she is “ far from being disagreeable, nor is she a coquet. She sings “ with an air of confident and liberal modesty, and with a pleasing gravity. Her voice reaches a large compass of notes, is just, “ clear, and melodious ; and she softens or raises it without constraint or grimace. Her raptures and sighs are not too tender ; her looks have nothing impudent, nor do her gestures betray any thing beyond the reserve of a modest girl. In passing “ from one song to another, she shews sometimes the divisions of “ the enharmonic and chromatic species with so much air and “ sweetness, that every hearer is ravished with that delicate and “ difficult mode of singing. She has no need of any person to assist her with a theorbo or viol, one of which is required to make “ her singing complete ; for she plays perfectly well herself on “ both those instruments. In short, I have been so fortunate as to “ hear her sing several times above thirty different airs, with second and third stanzas of her own composition. But I must not “ forget, that one day she did me the particular favour to sing “ with her mother and her sister : her mother played upon the lute, “ her sister upon the harp, and herself upon the theorbo. This concert, composed of three fine voices, and of three different instruments, so powerfully captivated my senses, and threw me into “ such raptures, that I forgot my mortality, *et crus etre deja parmi “ les anges, jouissant des contentemens des bienheureux.*” See Bayle, Dict. BARONI. Hawkins, Hist. Mus. iv. 196. To the excellence of the mother Adriana on the lute, Milton alludes in these lines of the second of these three Epigrams, v. 4.

Et te Pieria sensisset voce canentem

Aurea MATERNÆ fila movere LYRÆ.

When Milton was at Rome, he was introduced to the concerts of Cardinal Barberini, afterwards Pope Urban the eighth, where he heard Leonora sing and her mother play. It was the fashion for all the ingenious strangers who visited Rome, to leave some verses on Leonora. See the CANZONE, *supr.* p. 329. And SONN. iv. Pietro Della Valle, who wrote about 1640, a very judicious *Discourse* on the music of his own times, speaks of the fanciful and masterly style in which Leonora touched the arch-lute to her own accompaniments. At the same time, he celebrates her sister Caterine, and their mother Adriana. See the works of Battista Doni, vol. ii. at Florence, 1763.

1. *Angelus unicuique, &c.*] See Note on COMUS, v. 658.

Serpit

Serpit agens, facilisque docet mortalia corda
 Sensim immortalī assuescere posse sono.

Quod si cuncta quidem Deus est, per cunctaque fusus,
 In te una loquitur, cætera mutus habet. 10

VII. *Ad eandem.*

ALtera Torquatū cepit Leonora poetam,
 Cujus ab infano cessit amore furens.
 Ah miser ille tuo quanto felicius ævo
 Perditus, et propter te, Leonora, foret!
 Et te Pieria sensisset voce canentem 5

1. *Altera Torquatū cepit Leonora.*—] In the circumstantial account of the LIFE of Tasso written by his friend and patron G. Battista Manso, mention is made of three different Ladies of the name of LEONORA, of whom Tasso is there said to have been successively enamoured. GIER. LIB. edit. Haym, Lond. 4to. 1724. p. 23. The first was Leonora of Este, sister of Alfonso, Duke of Ferrara, at whose court Tasso resided. This Lady, who was highly accomplished, lived unmarried with her elder sister D. Lucretia, who had been married, but was separated from her husband the Duke of Urbino. The Countess San Vitale was the Second Leonora, to whom Tasso was said to be much attached, p. 26. Manso relates, that the Third Leonora was a young lady in the service of the Princess of Este, who was very beautiful, and to whom Tasso paid great attention, p. 27. He addressed many very elegant Love-verses to each of these three different Ladies; but as the pieces addressed to Leonora Princess of Este have more PASSION than GALLANTRY, it may justly be inferred, notwithstanding the pains he took to conceal his affection, that she was the real favourite of his heart. Among the many remarks that have been made on the GIERUSALEMME LIBERATA of Tasso, I do not remember to have seen it observed, that this great poet probably took the hint of his fine subject, from a book very popular in his time, written by the celebrated Benedetto Accolti, and entitled, *DE BELLO A CHRISTIANIS CONTRA BARBAROS GESTO, pro Christi Sepulchro et Judæa recuperandis*, Lib. iv. *Venetis per Bern. Venetum de Vitalibus*. 1532. 4to. It is dedicated to Pietro de Medici.

Dr. J. WARTON.

This allusion to Tasso's Leonora, and the turn which it takes, are inimitably beautiful.

Aurea

Aurea maternæ fila movere lyræ :
 Quamvis Dirceæ torfisset lumina Pentheo
 Sævior, aut totus desipuisset iners,
 Tu tamen errantes cæca vertigine sensus
 Voce eadem poteras composuisse tua ;
 Et poteras, ægro spirans sub corde, quietem
 Flexanimo cantu restituïsse sibi.

10

VIII. *Ad eandem.*

CRedula quid liquidam Sirena Neapoli jactas,
 Claraque Parthenopes fana Achelöiados ;
 Littoreamque tua defunctam Naiada ripa,
 Corpora Chalcidico sacra dedisse rogo ?
 Illa quidem vivitque, et amœna Tiberidis unda
 Mutavit rauci murmura Pausilipi.
 Illic Romulidum studiis ornata secundis,
 Atque homines cantu detinet atque Deos.

5

7. For the story of Pentheus, a king of Thebes, see Euripides's *BACCHÆ*, where he sees two suns, &c. v. 916. Theocritus, *IDYLL.* xxvi. Virgil, *ÆN.* iv. 469. But Milton, in *torfisset lumina*, alludes to the rage of Pentheus in Ovid, *METAM.* iii. 577.

Aspicit hunc oculis Pentheus, quos ira tremendos
 Fecerat. —

1, 2. Parthenope's tomb was at Naples : she was one of the Sirens. She is called *Parthenope Acheloiæ*, in Silius Italicus, xii. 35. See *COMUS*, v. 878.

By the songs of Sirens sweet,

By dead Parthenope's dear tomb, &c.

Chalcidicus is elsewhere explained. See *EPITAPH. DAMON.* v. 182. I need not enlarge on the grotto of Pausilipo, near Naples.

IX. *In SALMASII HUNDREDAM.**

QUIS expedit Salmasio suam *Hundredam*,
 Picamque docuit verba nostra conari?
 Magister artis venter, et Jacobei
 Centum, exulantis viscera marsupii regis.
 Quod si dolosi spes refulserit nummi,
 Ipse, Antichristi modo qui primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultro Cardinalitium melos.

5

X. *In Salmasium.**

GAudete scombri, et quicquid est piscium salo,
 Qui frigida hyeme incolitis algentes freta!
 Vestrum misertus ille Salmasius Eques

* This Epigram is in the DEFENSIO against Salmasius, PROSE-
 WORKS, ii. 296. See an English translation above, p. 376.

1. Salmasius in his Defense of the king, had awkwardly attempt-
 ed to turn some of our forensic appellations into Latin; such as,
 the *County-Court*, *Sheriff's turn*, the *Hundred of a county*, &c.

4. King Charles the second, now in exile, and sheltered in Hol-
 land, gave Salmasius, who was a professor at Leyden, one hundred
 Jacobuses to write his Defence, 1649. Wood asserts that Salma-
 sius had no reward for his book. He says, that at Leyden the King
 sent doctor Morley, afterwards bishop, to the apologist, with his
 thanks, "but not with a purse of gold, as John Milton the impu-
 dent lyer reported." ATH. OXON. ii. 770.

6. This topic of ridicule, drawn from the poverty of the exiled
 king, is severely reprobated by doctor Johnson, as what "might be
 expected from the *savageness* of Milton." *Life of Addison*.
 Oldmixon, he adds, had *meannefs* enough to delight in bilking of
 an alderman of London, who had *more money* than the Pretender.

8. Will change his note: after affronting the pope, will sing the
 pope's praises with the most obsequious adulation of a cardinal. See
 the Prologue to Persius's Satires.

* This is in the DEFENSIO SECUNDA, ut supr. ii. 322. It is
 there introduced with the following ridicule on Morus, the subject
 of

Bonus, amicare nuditatem cogitat ;
 Chartæque largus, apparat papyrinos 5
 Vobis cucullos, præferentes Claudii
 Insignia, nomenque et decus, Salmasii :
 Gestetis ut per omne cetrarium forum
 Equitis clientes, scriniis mungentium
 Cubito virorum, et capsulis, gratissimos.* 10

of the next Epigram, for having predicted the wonders to be worked by Salmasius's new edition, or rather reply. " Tu igitur, " ut pisciculus ille anteambulo, præcurris Balænam Salmasii." Mr. Steevens observes, that this is an idea analogous to Falstaff's " Here do I walk before thee, &c." although reversed as to the imagery.

7. Claudius Salmasius. Milton sneers at a circumstance which was true : Salmasius was really of an ancient and noble family.

9. *Cubito mungentium*, a cant appellation among the Romans for *Fishmongers*. It was said to Horace, of his father, by way of laughing at his low birth, " Quoties ego vidi patrem tuum *cubito emungentem*?" Sueton. VIT. HORAT. p. 525. Lips. 1748. Horace's father was a feller of fish. The joke is, that the sheets of Salmasius's new book, would be fit for nothing better than to wrap up fish : that they should be consigned to the stalls and shelves of fishmongers. He applies the same to his *Confuter* who defended episcopacy, APOL. SMECTYMN. §. viii. " Whose best folios are " predestined to no better purpose, than to make winding sheets " in Lent for pilchards." PROSE-WORKS, i. 121.

* Christina, queen of Sweden, among other learned men who fed her vanity, had invited Salmasius to her court, where he wrote his DEFENSIO. She had pestered him with Latin letters seven pages long, and told him she would set out for Holland to fetch him, if he did not come. When he arrived, he was often indisposed on account of the coldness of the climate : and on these occasions, the queen would herself call on him in a morning ; and, locking the door of his apartment, used to light his fire, give him breakfast, and stay with him some hours. This behaviour gave rise to scandalous stories, and our critic's wife grew jealous. It is seemingly a slander, what was first thrown out in the MERCURIUS POLITICUS, that Christina, when Salmasius had published his work, dismissed him with contempt, as a parasite and an advocate of tyranny. [See also Milton against More, PROSE-WORKS, ii. 317. 329. and Philips, *ibid.* p. 397.] But the case was, to say nothing that Christina loved both to be flattered and to tyrannise,

Salmasius had now been long preparing to return to Holland, to fulfill his engagements with the university of Leyden: she offered him large rewards and appointments to remain in Sweden, and greatly regretted his departure. And on his death, very shortly afterwards, she wrote his widow a letter in French, full of concern for his loss, and respect for his memory. See his *VITA* and *EPISTOLÆ*, by Ant. Clementius, pp. 52. 71. Lugd. Bat. 1656. 4to. Such, however was Christina's levity, or hypocrisy, or caprice, that it is possible she might have acted inconsistently in some parts of this business. For what I have said, I have quoted a good authority. It appears indeed from some of Vossius's Epistles, that at least she commended the wit and style of Milton's performance: merely perhaps for the idle pleasure of piquing Salmasius. See Burman's *SYLLOG. EPISTOL.* vol. iii. p. 596. 259. 270. 271. 313. 663. 665. Of her majesty's ostentatious or rather accidental attentions to learning, some traits appear in a letter from Cromwell's envoy at Upsall, 1653. Thurlow's *STATE-Papers*, vol. ii. 104. "While she was more *bookishly* given, she had it in her "thoughts to institute an Order of Parnassus; but shee being of "late more addicted to the *court* than *scholars*, and having in a "pastoral comedie herselfe acted a shepherdesse part called Ama- "ranta: shee in the creation invests with a scarfe, &c." Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign embassadour: unless perhaps any of her literary sycophants had the good fortune to possess some other pleasing arts, and knew how to intrigue as well as to write. She shewed neither taste nor judgment in rewarding the degrees or kinds of the merit of the authors with which she was surrounded: and she sometimes carested buffoons of ability, who entertained the court with a burlesque of her most favourite literary characters. It is perhaps hardly possible to read any thing more ridiculous, more unworthy of a scholar, or more disgraceful to learning itself, than Nicholas Heinsius's epistles to Christina. In which, to say nothing of the abject expressions of adulation, he pays the most servile compliments to her royal knowledge, in consulting her majesty on various matters of erudition, in telling her what libraries he had examined, what Greek manuscripts he had collated, what Roman inscriptions he had collected for her inspection, and what conjectural emendations he had made on difficult passages of the classics. I do not mean to make a general comparison: but Christina's pretensions to learned criticism, and to a decision even in works of profound philosophical science, at least remind us of the affectations of a queen of England, who was deep in the most abstruse mysteries of theology, and who held solemn conferences with Clarke, Waterland, and Hoadly, on the doctrine of the Trinity.

See Notes on the last Epigram.

Salmasius's Reply was posthumous, and did not appear till after the Restoration: and his *DEFENSIO* had no second edition.

XI. Galli

XI.

GAlli ex concubitu. gravidam te, Pontia, Mori,
Quis bene moratam, morigeramque neget?*

* From Milton's *DEFENSIO SECUNDA*, ut. supr. ii. 320. And his *RESPONSIO* to Morus's Supplement, *ibid.* ii. 383. This distich was occasioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmasius, Milton's antagonist. See Burman's *SYLLOG. EPIST.* iii. 307. Milton pretends that he picked it up by accident, and that it was written at Leyden. It appeared first, as I think, in the *MERCURIUS POLITICUS*, a sort of newspaper published at London once a week in two sheets in quarto, and commencing in June 1649, by Marchmont Nedham, a virulent but versatile party scribbler, who sometimes libelled the republicans, and sometimes the royalists with an equal degree of scurrility, and who is called by Wood a *great cron* of Milton. These papers, in or after the year 1654, perhaps at the instigation of our author, contain many pasquinades on Morus. Bayle, in the article *MORUS*, cites a Letter from Tanaquil Faber. Where Faber, so late as 1658, under the words *calumniolæ* and *rumusculi*, alludes to some of Morus's gallantries: perhaps to this epigram, which served to keep them alive, and was still very popular. Morus laid himself open to Milton's humour, in asserting that he mistook the true spelling of the girl's name, "*BONTIAM*, fateor, aliud apud me manuscriptum habet. Sed prima utrobique litera, quæ sola variat, ejusdem fere apud vos potestatis est. Alterum ego nomen, ut notius et elegantius, salvo criticorum jure, præposui." *AUTOR. PRO SE*, &c. ut supr. ii. 383. And she is called *BONTIA* in a citation of this Epigram in a letter of N. Heinsius, dated 1653. *SYLLOG.* ut supr. iii. 307. Where says the critic, "*Ag-noscis in illo Ouweniani acuminis ineptias.*" He adds, that the Epigram was shewn him by Uiac, from the London newspapers, *Gazettis Londinensibus*, where it was preceded by this unlucky anecdote of our amorous ecclesiastic. And in another, dated 1652. "*Gazettæ certe Londinenses fabellam narrant lepidissimam, &c.*" *Ibid.* p. 305. Again, in a Letter from J. Vossius to H. Heinsius, dated 1652. "*Mihi sane Æthiops [Morus] multo rectius facturus fuisse videtur, si ex Ovidii tui præcepto a Domina incepisset. Minor quidem voluptas illa fuisset, sed longe majorem inivisset gratiam. Divulgata est passim hæc fabella, etiam in gazettis publicis Londinensibus. Addita etiam EPIGRAMMATA.*" *Ib.* p. 649. Again, from J. Ulitius at the Hague to N. Heinsius, dated 1652. "*Prodiit liber cui tit. CLAMOR, &c. Angli Morum pro autore habentes, nupero Novorum [News] Schedio cum vehementer*"

"*menter perstrinxere, inter alia facinora objicientes adulterium cum Salmasiana pedissequa, dame suivante, quam hoc epigrammate notarunt, Galli a concubitu, &c.*" Ibid. p. 746. See also p. 665. M. Colomies says, that Milton wrote, among other things against Morus, "*un sanglant distique Latin dans la gazete de Londres, qui couroit alors toutes les semaines.*" BIBL. CHOIS. A La Rochelle, 1682. p. 19. 12mo.

In 1654, Milton published his DEFENSIO SECUNDA above-mentioned, against Morus, or Alexander More, a Scotchman, a protestant clergyman in Languedoc, an excellent scholar, and a man of intrigue, although an admired preacher. Morus was strongly suspected to have written REGII SANGUINIS CLAMOR AD CÆLUM, in 1652, an appendix to Salmasius against the king's murder. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to Salmasius, Morus's friend. Morus was only the publisher, except that he wrote a Dedication to Charles the second. Afterwards Salmasius and Morus had an irreconcilable quarrel about the division of sixty copies, which the printer had agreed to give to the one or the other. Burman's SYLLOG. EPIST. iii. 648. Du Moulin actually owns the REGII SANGUINIS CLAMOR, in his REPLY TO A PERSON OF HONOUR, &c. Lond. 1675. 4to. p. 10. 45. "I had such a jealousy to see that Traytor [Milton] praised for his language, that I writ against him CLAMOR, &c." A curious Letter in Thurloe's STATE-PAPERS, relating to this business, has been overlooked, from Bourdeaux, the French embassadour in England, to Morus, dated Aug. 7. 1654. "Sir, at my arrival here, I found Milton's book so publick, that I perceived it was impossible to suppress it. This man [Milton] hath been told, that you were not the author of the book which he refused; to which he answered, that he was at least assured, that you had caused it to be imprinted: that you had writ the Preface, and, he believes, some of the verses that are in it: and that, that is enough to justify him for setting upon you. He doth also add, he is very angry that he did not know several things which he hath heard since, being far worse, as he says, than any he put forth in his book; but he doth reserve them for another, if so be you answer this. I am very sorry for this quarrel which will have a long sequence, as I perceive; for after you have answered this, you may be sure he will reply with a more bloody one: for your adversary hath met with somebody here, who hath told him strange stories of you." Vol. ii. p. 529. Morus replied in FIDES PUBLICA, chiefly containing testimonies of his morals and orthodoxy: and Milton answered in his AUTHORIS PRO SE DEFENSIO, published 1655. Morus then published a SUPPLEMENTUM to his FIDES PUBLICA: and Milton, in a short RESPONSIO, soon closed the controversy. See also a Letter of intelligence from the Hague to Thurloe, dated Jul. 3. 1654.

XII. *Apologus de Rustico et Hero.**

RUsticus ex malo sapidissima poma quotannis
Legit, et urbano lecta dedit Domino :

1654. Ibid. p. 394. " They have here two or three copies of Milton against the famous Professour Morus, who doth all he can to suppress the book. Madam de Saumaïse [Salmasius's wife] hath a great many letters of Morus, which she hath ordered to be printed to render him so much the more ridiculous. He saith now, that he is not the authour of the Preface [Dedication] to the CLAMOR : but we know very well to the contrary. One Ulack [the printer of the CLAMOR] a printer, is reprinting Milton's book, with an apology for himself: but Ulack holds it for an honour to be reckoned on that side of Salmasius and Morus.—Morus doth all he can to persuade him from printing it." Salmasius's wife, said to have been a scold, and called Juno by his brother-critics, was highly indignant at Morus's familiarity with her *femme de chambre*, and threatened him with a prosecution, which I believe was carried into execution. See SYLLOG. ut sup. iii. 324. Perhaps Morus was too inattentive to the mistress. Heinsius relates no very decent history, of her whipping one of the young valets of the family, a boy about seventeen; a piece of discipline with which he says she was highly delighted, and which undoubtedly she thought more efficacious when inflicted by herself in person. It appears, that our waiting maid, whom Heinsius calls *Hebe Caledonia*, sometimes assisted at these castigations. Burman's SYLLOG. iii. p. 670. Vossius calls the girl *Anglicana puella*, Ibid. p. 643. 650. 651. See also p. 647. 658. 662. 663. And ii. 748.

This distich is inconsistent with our author's usual delicacy. But revenge too naturally seeks gratification at the expence of propriety. And the same apology must be made for a few other obscene ambiguities on the name of More, in the prose part of our author's two Replies to More. I take this opportunity of observing, that Fenton, in a Miscellany that he published, called the OXFORD MISCELLANY, AND CAMBRIDGE POEMS, has printed a very loose but witty English Epigram under the name of Milton, which had long before appeared among the poems of Lord Rochester, who has every pretension to be its right owner. To this Miscellany Fenton has prefixed a long Dedication to Lord Dorset. See p. 286.

* This piece first appeared in the edition 1673.

Hinc incredibili fructus dulcedine captus,
 Malum ipsam in proprias transtulit areolas.
 Haëtenus illa ferax, sed longo debilis ævo, 5
 Mota solo affueto, protenus aret iners.
 Quod tandem ut patuit Domino, spe lusus inani,
 Damnavit celeres in sua damna manus;
 Atque ait, Heu quanto satius fuit illa Coloni,
 Parva licet, grato dona tulisse animo! 10
 Possem ego avaritiam frænare, gulamque voracem:
 Nunc periëre mihi et foëtus, et ipse parens.

XIII. *Ad CHRISTINAM SUECORUM REGINAM,
 nomine CROMWELLI.**

BEllipotens virgo, septem regina trionum,
 Christina, Arctoi lucida stella poli!
 Cernis, quas merui dura sub casside rugas,
 Utque senex armis impiger ora tero:
 Invia fatorum dum per vestigia nitor, 5
 Exequor et populi fortia iussa manu.
 Ast tibi submittit frontem reverentior umbra:
 Nec sunt hi vultus regibus usque truces.

* These lines are simple and finewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character. They are too great a compliment to Christina, who was contemptible both as a queen and a woman. The uncrowned Cromwell had no reason to approach a princess with so much reverence, who had renounced her crown. The frolics of other whimsical modern queens have been often only romantic. The pranks of Christina had neither elegance nor even decency to deserve so candid an appellation. An ample and lively picture of her court, politics, religion, intrigues, rambles, and masquerades, is to be gathered from Thurloe's STATE PAPERS. Of her travels through several cities in a fantastic masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This *lucid star of the northern pole* soon deserted her bright station, and became a desultory

tory meteor. "The queen when she came into the inn [at Elfs-
 "neur], had boots on, and a carbine about her neck." Vol. ii.
 404. "We hear [at Bologne] strange stories of the Swedish queen
 "with her Amazonian behaviour:—in her discourse she talks loud
 "and sweareth notably." Ibid. 546. "The queen came this week
 "to Antwerp in man's apparel, disguised as a page to one of her
 "own servants: not so much as a maid besides in her company." Ibid. p. 449. "She arrived at Brussels last week, more man like
 "than woman. Her train here yet consists of two earls, two men-
 "servants, and one woman." Ibid. p. 536. "She travails a hors
 "back lyk a man, being clad so from middle upwards, with
 "doublet, cassack, band, hat, fether, in so much that the Italians
 "say she is an Hermofrodyte." Ibid. vol. iv. 172. "In her passing
 "through the multitude [at Franckfort] she made several strange
 "grimaces and faces, and was not able to keep her countenance
 "long. When she approached the forts, she sat in the right boot
 "of the coach, in a black velvet coat, and a hat with feathers, &c.
 "—Coming nearer to the city itself, she suddenly changed her
 "black coat, and put on a grey, with a black hood about her
 "head, and gott to the left boot; &c." Ibid. p. 89. She had
 all the failings of her own sex, without any of the virtues of the
 sex she affected to imitate. She abdicated her kingdom in 1654.
 So that this Epigram could not have been written after that time.
 It was sent to the queen with Cromwell's picture, on which it was
 inscribed. It is supposed to be spoken by the portrait.

Doctor Newton, whose opinion is weighty, ascribes these lines
 to Milton, as coinciding with his department of Latin Secretary
 to Cromwell. See also Birch's LIFE of Milton, p. lxii. Toland,
 by whom they were first printed, from common report, indecisively
 gives them either to Milton or to Andrew Marvell. LIFE, p. 38.
 PROSE-WORKS, vol. i. p. 38. Tol. I suspect, that Milton's habit
 of facility in elegiac latinity had long ago ceased: and I am in-
 clined to attribute them to Marvell, so good a scholar, as to be
 thought a fit assistant to Milton in the Latin Secretaryship, and
 who, as Wood says, "was very intimate and conversant with that
 "person." ATH. OXON. ii. 818. Again, he calls Marvell, "some-
 "times one of John Milton's companions." Ibid. p. 817. And he
 adds, that Marvell was "cried up as the main witmonger surviving
 "to the fanatical party." In other words, Marvell satirised the
 dissipations and profligate amours of Charles the second with much
 wit and freedom.

I must however observe, that this Epigram appears in Marvell's
 MISCELLANEOUS POEMS, fol. Lond. 1681. p. 134. Where
 it follows other Latin poems of the same class and subject:
 and is immediately preceded by a Latin distich, intituled, IN
 EFFIGIEM OLIVERI CROMWELLI, "Hæc est quæ toties, &c." Then comes this Epigram there intituled "In eandem [effigiem]"

VOL. I.

Q q q

"reginæ

"reginæ Sueciæ transmissam." Where the second distich is thus printed,

Cernis quas merui dura sub casside rugas,
Sicque senex armis empiger ora fero.

And in *To the Reader*, these poems are said by his pretended wife, Mary, to be "printed according to the exact copies of my late dear husband, under his own hand-writing, &c." I think we may therefore fairly give them to Marvell. But see Marvell's *WORKS*, Lond. 4to. 1766. vol. iii. p. 489.

Of Marvell's respect and friendship for Milton some proofs appear, among other anecdotes of Milton and his friends not generally known, in the SECOND PART of Marvell's *REHEARSALL TRANSPOSED*. Lond. 1673. 8vo. This book is an attack on Dr. Samuel Parker, famous for his tergiverfation with the times, now an antipuritan in the extreme, and who died bishop of Oxford, and king James's popish president of Magdalen college Oxford. See p. 377. He reproaches Parker, for having in his *REPROOF*, and his *TRANSPOSER REHEARSED*, "run upon an author John Milton, which doth not a little offend me." He says, that by accident he never saw Milton for two years before he wrote the First Part of his *REHEARSALL*, which Parker had attributed to Milton. "But after I undertook writing it, I did more carefully avoid either visiting or sending to him, lest I should any way involve him in my consequences.—Had he took you in hand, you would have had cause to repent the occasion, and not escaped so easily as you did under my *TRANSPOSAL*.—John Milton was and is, a man of as great learning and sharpness of wit as any man. It was his misfortune, living in a tumultuous time, to be tossed on the wrong side; and he writ *flagrante bello*, certain dangerous treatises.—At his majesty's happy return, John Milton did partake, as you yourself did, for all your huffing, of his royal clemency, and has ever since expiated himself in a retired silence. It was after that, I well remember it, that being one day at his house, I there first met you, and accidentally.—Then it was, when you, as I told you, wandered up and down Moorfields, astrologizing upon the duration of his majesty's government, that you frequented John Milton incessantly, and haunted his house day by day. What discourses you there used, he is too generous to remember. But he never having in the least provoked you, for you to insult thus over his old age, to traduce him by your scaramuccios, and in your own person, as a schoolmaster, who was born and hath lived more ingenuously and liberally than yourself; to have done all this, and lay at last my simple book to his charge, without ever taking care to inform yourself better, which you had so easy an opportunity to do:—it is inhumanly and inhospitably done; and will, I hope, be a warning to all others, as it is to me, to avoid (I will not say) such a Judas,

"but

“but a man that creeps into all companies, to jeer, trepan, and “betray them.” The First Part of this REHEARSALL was published, 1672. This was in answer to a PREFACE written by Parker to Bishop Bramhall’s VINDICATION OF HIMSELF, &c. Lond. 1672. 8vo. Reprinted by itself the next year. Parker replied in A REPROOF, &c. Lond. 1673. Marvell answered in a Second Part of the REHEARSALL TRANSPROSED, cited above.

And here it must be remarked, that Marvell was mistaken in supposing the TRANSPROSER REHEARSED, in which most of this abuse of Milton appears, to be written by Parker: it was written by R. Leigh, formerly of Queen’s College Oxford, but now a player, Oxon. 1673. 12mo. In which the writer styles Milton *the blind author of Paradise Lost*, and talks of his *groping for a beam of light*, in the Apostrophe *Hail, holy light*, &c. p. 41. In another place, Milton is called a *schismatick in poetry*, because he writes in blank-verse, p. 43. See also p. 126. seq. He is traduced as a *Latin Secretary and an English Schoolmaster*, p. 128. Other scurrilities follow for several pages, too gross and obscene to be recited. I must not forget, that in the REPROOF, really written by Parker, Milton is called “a friend of curs.” p. 125.

In his REHEARSALL, Marvell calls Parker BAYES: and this title, says Wood, was “from a comedy then lately published by “the duke of Buckingham, wherein *one Mr. Bayes acteth a part*.” ATH. OXON. ii. 817. Mr. Mason says, of the superiour keenness of Marvell’s sarcastic raillery against his adversary Parker in the course of this controversy.

EV’N MITRED DULNESS learns to feel.

As conveying a general idea, the combination MITRED DULNESS may have its propriety: But in the present particular instance, he might have said as justly, and more characteristically, MITRED MEANNESS.

Marvell was appointed assistant secretary to Milton in 1657. See Sec. P. REHEARS. TRANSPROS. ut supr. p. 127, 128. And I have before observed, that Christina ceased to be queen of Sweden in 1654. At least therefore, when these lines were written, Marvell was not associated with Milton in the secretaryship.

I must add, that neither Marvell nor Milton lived to read the abuse which Parker bestowed on both of them, in his posthumous COMMENTARIUM SUI TEMPORIS, Lond. 1727. 8vo. I will translate a small part only. He is speaking of the pamphleteers against the royal party at Cromwell’s accession. “Among these calumniators was a rascal, one Marvell. As he had spent his youth in “debauchery, so from natural petulance, he became the tool of “faction in the quality of satyrist. Yet with more scurrility than “wit, and with a mediocrity of talents, but not of ill-nature. “Turned out of doors by his father, expelled the university, a va-

“gabond, a ragged and hungry poetaster, kicked and cudgelled
 “in every tavern, he was daily chastised for his impudence. At
 “length he was made under-secretary to Cromwell, by the pro-
 “curation of Milton, to whom he was a very acceptable character,
 “on account of a SIMILAR MALEVOLENCE of disposition, &c.”

B. iv. p. 275. This passage was perhaps written about the year 1680. PARADISE LOST had now been published thirteen years, and its excellencies must have been fully estimated and sufficiently known; yet in such terms of contempt, or rather neglect, was its author now described, by a popular writer, certainly a man of learning, and very soon afterwards a bishop, See LIFE of BATHURST.

To recur to the text, which perhaps has been long ago forgot. Milton has a prolix and most splendid panegyric on queen Christina, dictated by the supposition that she dismissed Salmasius from her court on account of his DEFENCE OF THE KING. See MILTON'S PROSE-WORKS, ii. p. 329.

S Y L V A R U M

L I B E R.

*In obitum Procancellarii, medici.**

Anno Ætatis 17.

PARERE fati discite legibus,
 Manusque Parcæ jam date supplices,
 Qui pendulum telluris orbem
 Iäpeti colitis nepotes.

* This Ode is on the death of doctor John Goslyn, Master of Caius College, and king's professor of medicine at Cambridge; who died while a second time Vice-chancellor of that university, in October, 1626. See Fuller's HIST. CAMBR. p. 164. Milton was now seventeen. But he is here called sixteen in the editions of 1645, and 1673. A fault which has been successively continued by Tonson, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with these informations. " I find in Baker's MSS. vol. xxviii. *Chargis of buryall and funeral of my brother doctor Goslyn who departed this life the 21 of Oct. 1626, and his funerall solemnized the 16th of Nov. following.* And so it stands in the College Gesta-Book. " He was a Norwich-man, and matriculated Dec. 3, 1582. A benefactor to Caius' and Catherine-Hall; at which last you once
 " dined

Vos si relicto mors vaga Tænarø 5
 Semel vocaret flebilis, heu moræ
 Tentantur incassum, dolique;
 Per tenebras Stygis ire certum est.
 Si destinatam pellere dextera
 Mortem valeret, non ferus Hercules, 10
 Nessi venenatus cruore,
 Æmathia jacuisset Oeta.
 Nec fraude turpe Palladis invidæ
 Vidisset occisum Ilion Hectora, aut
 Quem larva Pelidis peremit 15
 Ense Locro, Jove lacrymante.
 Si triste fatum verba Hecatæia
 Fugare possint, Telegoni parens

“dined at his expence, and saw his old wooden picture in the
 “Combination room.”

For his considerable benefactions to Caius college, see Blomefield's ANNALS of that college, in Ives's SELECT PAPERS, Lond. 1773. p. 76. And Blomefield's COLLECTAN. CANTABRIG. p. 102. For those to Catherine-Hall, see Fuller. ubi sup. p. 83. And see Kennet, REG. CHRON. p. 870.

11. Horace, EPOD. xvii. 31.

—Atro delibutus HERCULES

NESSI CRUORE.—

On this fable of Hercules, our author grounds a comparison, PARAD. L. ii. 543. “Felt th'envenom'd robe, &c.”

15. *Quem larva Pelidis peremit*, &c.] Sarpedon, who was slain by Patroclus, disguised in the armour of Achilles. At his death his father wept a shower of blood. See the sixteenth Iliad.

17. *Si triste fatum*, &c.] “If enchantments could have stopped death, Circe, the mother of Telegonus by Ulysses, would have still lived; and Medea, the sister of Ægialus or Absyrtus, with her magical rod.” Telegonus killed his father Ulysses, and is the same who is called *parricida* by Horace. Milton denominates Circe *Telegoni parens*, from Ovid, EP. 1ST. PONT. iii. i. 123.

TELEGONIQUE PARENS vertendis nota figuris.

Ibid. —*Verba Hecatæia*.] Ovid, METAM. xiv. 44.

—HECATEIA carmina miscet.

Vixisset

Vixisset infamis, potentique

Ægiali soror usa virga.

20

Numenque trinum fallere si queant

Artes medentum, ignotaque gramina,

Non gnarus herbarum Machaon

Eurypyli cecidisset hasta :

Læfisset et nec te, Philyreie,

25

Sagitta Echidnæ perlita sanguine,

Nec tela te fulmenque avitum,

Cæse puer genitricis alvo.

Tuque O alumno major Apolline,

22. *Artes medentum, ignotaque gramina.*] Not so much the power, as the skill, of medicine. This appears from the names which follow.

23. — *Machaon, &c.*] Machaon, the son of Æsculapius, one of the Grecian leaders at the siege of Troy, and a physician, was killed by Eurypilus. See the Iliad. But the death of Machaon, by the spear of Eurypylus, is not in the Iliad, but in Quintus Calaber, where it is circumstantially related, as Mr. Steevens remarks. PARALIP. vi. 406.

— Ὁ δ' ἐπιῖτα κραταῖῳ χύσατο φωτὶ
Εὐρύπυλος, . . . μέγα δ' ἀχαλῶν ἐνὶ θυμῷ
Ὡκὺ διὰ σέροιο Μαχάονος ἤλασεν ἔγχος.

Αἶχμη δ' ἱματοέσσα, &c. —

Εὐρύπυλος δὲ οἱ αἶφα πολύστονον εἰρυσσάτ' αἰχμῇ, &c.

I must add, that Quintus Calaber is not an author at present very familiar to boys of seventeen. According to Philips, he was one of the classics whom Milton taught in his school. "Quintus Calaber "his Poem of the Trojan War continued from Homer." LIFE, p. xvii.

25. — *Philyreie, &c.*] Chiron, the son of Philyra, a preceptor in medicine, was incurably wounded by Hercules, with a dart dipped in the poisonous blood of the serpent of Lerna. See above, EL. iv. 27.

27. *Nec tela te, &c.*] Æsculapius, who was cut out of his mother's womb by his father Apollo. Jupiter struck him dead with lightning, for restoring Hippolytus to life.

29. *Tuque O alumno major Apolline.*] Certainly we should read *Apollinis*. But who was this pupil of Apollo in medicine? Had it been

Gentis togatæ cui regimen datum, Frondoſa quem nunc Cirrha luget, Et mediis Helicon in undis, Jam præſuiſſes Palladio gregi Lætus, ſuperſtes; nec ſine gloria: Nec puppe luſtraſſes Charontis Horribiles barathri reſceſſus.	30 35
At fila rupit Perſephone tua, Irata, cum te viderit, artibus, Succoque pollenti, tot atris Faucibus eripuſſe mortis.	40
Colende Præſes, membra precor tua Molli quieſcant ceſpite, et ex tuo Creſcant roſæ, calthæque buſto, Purpureoque hyacinthus ore.	
Sit mite de te judicium Æaci,	45

been *Æſculapius*, the tranſition would have been more eaſy. But *Æſculapius* was ſent by *Apollo* to *Chiron*, to be educated in that art. I think therefore, although *Milton's* alluſions in theſe pieces are chiefly to eſtabliſhed Grecian fable, we ſhould here underſtand *Virgil's* *JAPIS*, who was *Phæbo ante alios dilectus*, and to whom he imparted *ſuas artes, ſua munera*. *ÆN.* xii. 391. ſeq. It ſhould be remembered, that the word *Alumnus* is more extenſively, *ſavourite, votary*, &c.

In *Milton's* Latin poems, it is often difficult to aſcertain the names of perſons and places. To ſhew his learning, he frequently clouds his meaning by obſcure or obſolete patronymics, and by the ſubſtitution of appellations formed from remote genealogical, hiſtorical, and even geographical alluſions. But this was one of *Ovid's* affectations.

Milton's habitual propenſity to clafſical illuſtration, more particularly from the Grecian ſtory, appears even in his *State-Letters* written for *Cromwell*. In one of them, *Cromwell* congratulates king *Charles Guſtavus* on the birth of a ſon in the miſt of other good news, 1655. In this, ſays he, you reſemble *Philip of Macedon*, who at one and the ſame time received the tidings of *Alexander's* birth and the conqueſt of the *Illyrians*, *PR. W.* ii. 445.

43. The thought is in *Juvenal* and *Perſius*.

Subrideatque

Subrideatque Ætnæa Proserpina ;

Interque felices perennis

Elysio spatiere campo.

In Quintum Novembris. Anno Ætatis 17.*

JAM pius extrema veniens Iacobus ab arcto,
 Teucrigenas populos, lateque patentia regna
 Albionum tenuit, jamque inviolabile fœdus
 Sceptrâ Caledoniis conjunxerat Anglica Scotis :
 Pacificusque novo, felix divesque, fedebat 5
 In folio, occultique doli securus et hostis :
 Cum ferus ignifluo regnans Acheronte tyrannus,
 Eumenidum pater, æthereo vagus exul Olympo,
 Forte per immensum terrarum erraverat orbem,
 Dinumerans sceleris socios, vernasque fideles, 10
 Participes regni post funera mœsta futuros :
 Hic tempestates medio ciet aëre diras,
 Illic unanimes odium struit inter amicos,
 Armât et invictas in mutua viscere gentes ;
 Regnaque olivifera vertit florentia pace : 15
 Et quoscunque videt puræ virtutis amantes,
 Hos cupit adjicere imperio, fraudumque magister
 Tentat inaccessum sceleri corrumpere pectus ;
 Insidiasque locat tacitas, cassesque latentes
 Tendit, ut incautos rapiat, ceu Caspia tigris 20

* I have formerly remarked, that this little poem, as containing a council, conspiracy, and expedition of Satan, may be considered as an early and promising prolusion of Milton's genius to the PARADISE LOST.

15. *Regnaque olivifera vertit florentia pace.*] *Olivifer* is an Ovidian epithet, FAST. iii. 151.

Primus OLIVIFERIS Romam deductus ab arvis.

And in the IBIS, "OLIVIFERA Sicyone," v. 317. A great fault of the versification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of pauses. But it should be remembered, that young writers are misled by specious beauties.

VOL. I.

R r r

Insequitur

Insequitur trepidam deserta per avia prædam
 Nocte sub illuni, et somno niçantibus astris.
 Talibus infestat populos Summanus et urbes,
 Cinctus cæruleæ fumanti turbine flammæ.
 Jamque fluentisonis albertia rupibus arva 25
 Apparet, et terra Deo dilecta marino,
 Cui nomen dederat quondam Neptunia proles;
 Amphitryoniaden qui non dubitavit atrocem,
 Æquore tranato, furiali poscere bello,
 Ante expugnatae credulia sæcula Trojæ. 30
 At simul hanc, opibusque et festa pace beatam,
 Aspicit, et pingues donis Cerealibus agros,
 Quodque magis doluit, venerantem numina veri
 Sancta Dei populum, tandem suspiria rupit
 Tartareos ignes et luridum olentia sulphur; 35
 Qualia Trinacriâ trux ab Jove clausus in Ætna
 Efflat tabifico monstrosus ob ore Tiphœus.
 Ignescunt oculi, stridetque adamantinus ordo
 Dentis, ut armorum fragor, iætaque cuspide cuspis.
 Atque pererrato solum hoc lacrymabile mundo 40
 Inveni, dixit, gens hæc mihi sola rebellis,

23. — [*Populos Summanus et urbes.*] SUMMANUS is an obsolete and uncommon name for Pluto, or the god of ghosts and night, *summus manium*, which Milton most probably had from Ovid, *FAST.* vi. 731. The name occurs in Plautus, Cicero, Pliny, and other antient critics.

27. *Cui nomen dederat quondam Neptunia proles.*] “ Albion a giant, son of Neptune, who called the [this] island after his own name, and ruled it forty four years. Till at length passing over into Gaul, in aid of his brother Lestrygon, against whom Hercules was hasting out of Spain into Italy, he was there slain in fight, &c.” Milton’s *HIST. ENGL.* B. i. *PROSE-WORKS*, ii. 2. Drayton has the same fable, *POLYOLB.* S. xviii.

31. *At simul hanc, opibusque et festa pace beatam, &c.*] The whole context is from Ovid’s *ENVY*, *METAM.* ii. 794.

— Tandem Tritonida conspicit arcem,
 Ingeniisque, OPIBUSQUE, ET FESTA PACE, virentem :
 Vixque tenet lachrymas, &c. —

Contem-

Contemtrixque jugi, nostraque potentior arte.
 Illa tamen, mea si quicquam tentamina possunt,
 Non feret hoc impune diu, non ibit inulta.
 Hactenus: et piceis liquido natat aëre pennis; 45
 Qua volat, adversi præcursant agmine venti,
 Denfantur nubes, et crebra tonitrua fulgent.

Jamque pruinosas velox superaverat Alpes,
 Et tenet Ausoniæ fines: a parte sinistra
 Nimbifer Appenninus erat, priscique Sabini, 50
 Dextra veneficiis infamis Hetruria, nec non
 Te furtiva, Tibris, Thetidi videt oscula dantem;
 Hinc Mavortigenæ consistit in arce Quirini.
 Reddiderant dubiam jam sera crepuscula lucem,
 Cum circumgreditur totam Tricoronifer urbem, 55
 Panificosque Deos portat, scapulisque virorum
 Evehitur; præeunt submisso poplite reges,
 Et mendicantum series longissima fratrum;
 Cereaque in manibus gestant funalia cæci,
 Cimmeriis nati in tenebris, vitamque trahentes:
 Templâ dein multis subeunt lucentia tædis, 61
 (Vesper erat facer iste Petro) fremitusque canentum
 Sæpe tholos implet vacuos, et inane locorum.
 Qualiter exululat Bromius, Bromiique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremit attonitus vitreis Asopus in undis,
 Et procul ipse cava responstat rupe Cythæron.

His igitur tandem solenni more peractis,
 Nox senis amplexus Erebi taciturna reliquit,
 Præcipientesque impellit equos stimulante flagello, 70

48. *Jamque pruinosas velox superaverat Alpes.*] Mr. Stevens observes, that this line is from Lucan, i. 183.

Jam gelidas Cæsar cursu superaverat Alpes.

55. He describes the procession of the Pope to Saint Peter's church at Rome, on the eve of Saint Peter's day.

58. The orders of mendicant friars.

Captum oculis Typhlonta, Melanchætemque ferocem,
 Atque Acherontæo progeneratam patre Siopen
 Torpidam, et hirsutis horrentem Phrica capillis.
 Interea regum domitor, Phlegetontius hæres
 Ingreditur thalamos, neque enim secretus adulter
 Producit steriles molli sine pellice noctes; 76
 At vix compositos somnus clauderat ocellos,
 Cum niger umbrarum dominus, rectorque silentum,
 Prædatorque hominum, falsa sub imagine tectus
 Astitit; assumptis micuerunt tempora canis, 80
 Barba sinus promissa tegit, cineracea longo
 Syrmate verrit humum vestis, pendetque cucullus
 Vertice de raso, et, ne quicquam desit ad artes,
 Cannabeo lumbos constrinxit fune falaces,
 Tarda fenestris figens vestigia calceis. 85

70. *Præcipientesque impellit equos, &c.*] See Note on COMUS, v. 554. And OVID, *EPIST. PONT.* iii. 56.

Sive pruinosi Noctis aguntur equi.

And Sil. *Italicus*, xv. 285.

—Nox atro circumdata corpus amictu,

Nigrantes invexit equos.—

Our author has “Night’s CAR,” *Parad. L.* ix. 65. Where Bentley proposes CARE. Many of Bentley’s emendations are acute: but he did not understand Milton’s manner, nor the genius of the English language, or rather the genius of the language of English poetry. Compare Euripid. *JON.* v. 1151. Schol. *PHOENISS.* v. 3.

71. *Captum oculis Typhlonta, &c.*] I believe Milton is the first poet who has given names to the horses of Night. Spenser describes the colour of her four horses, *F. Q.* i. v. 28. 20.

80. —*Assumptis micuerunt temporis canis,*

Barba sinus promissa tegit.—] This reminds us of Satan’s appearance to our Saviour in the form of an old man, in the wilderness. *PARAD. REG. B.* i. 497.

—And Satan, bowing low

His GRAY DISSIMULATION, disappear’d.

84. Satan is here disguised like a cordelier, or Franciscan friar,

85. —*Fenestris figens vestigia calceis.*] That is, his shoes were torn, full of holes. Plautus says, “Nulla FENESTRATIO
 “domus.”

Talis, uti fama est, vasta Franciscus eremo
Tetra vagabatur solus per lustra ferarum,

“ domus.” There is an old verb *FENESTRO*, to open, to perforate. But the phrase is English, K. LEAR, A. iii. S. iv.

How shall your houseless heads, and unfed sides,
Your loop'd and WINDOW'D raggedness defend you, &c.

But see the next Note.

86. — [*Vasta Franciscus eremo*, &c.] Francis Xavier, called the *Apostle of the Indians*, whom he was sent to convert about the year 1542, by Ignatius Loyola. He encountered a variety of perils in the eastern deserts, which he traversed in a short black gown of canvas or sack-cloth. At Goa, the people observing that his shoes were patched or worn out, offered him new. But such was his mortification, that he could not be persuaded “ ut veteres calceos permutaret novis, &c.” See his *VITA*, by Turfelinus, edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's *calcei fenestrati*. Among his many pretended miracles it is one, that, during this extraordinary progress, he preached to the lions and other beasts of the wilderness. There is an old print of saint Francis in a desert taming lions.

But an unknown correspondent has thrown new light on the whole of the context. “ The passage has properly nothing to do with the Jesuit S. Francis Xavier. The *fenestrati calcei* are the sandals, or soles, tied on the foot by straps, or thongs of leather, crossed, or lattice-wise, which are usually worn by the Franciscan Friars although they are *dechauffez*. These are mentioned by Buchanan, as a regular part of the dress of the Franciscans. FRANCISCAN. [v. 47. p. 2. edit. ut supr.]

“ — Longo sub firmate rasum

“ Cerno caput, tortum funem, latumque galerum,

“ Atque FENESTRATUM soleas captare COTHURNUM,

“ Again, v. 88.

“ — Soleasque æstivum admittere solem,

“ Again, below,

“ — Soleæque FENESTRA reclusæ.

“ Milton seems to have adverted to this poem, which is a severe and laboured satire on the Franciscans. See also Buchanan's *SOMNIUM*, in the *FRATRES FRATERNIMI*, where, as here, S. Francis appears to the poet. CARM. xxxiv.

“ Cum mihi Franciscus, nodosa cannabe cinctus,

“ Astitit ante tuum, stigmata nota gerens :

“ In manibus sacra vestis erat, cum fune galerus,

“ Palla, FENESTRATUS CALCEUS, hasta, liber.

“ Consistently

Sylvestrique tulit genti pia verba salutis

Impius, atque lupos domuit, Libycosque leones.

Subdolus at tali Serpens velatus amictu, 90
Solvit in has fallax ora execrantia voces ;

Dormis nate ? Etiamne tuos sopor opprimit artus ?

Immemor, O, fidei, pecorumque oblite tuorum !

Dum cathedram, venerande, tuam, diademaque triplex

Ridet Hyperboreo gens barbara nata sub axe, 95

Dumque pharetrati spernunt tua jura Britanni :

Surge, age, surge piger, Latius quem Cæsar adorat,

Cui referata patet convexi janua cœli,

Turgentes animos, et fastus frange proçaces,

Sacrilegique sciant, tua quid maledictio possit.

Et quid Apostolicæ possit custodia clavis ; 101

Et memor Hesperizæ disjectam ulciscere classẽ,

“ Consistently with the figure here described by Milton, the *vassa*
“ *Franciscus eremo* ought to be the founder of the Order of friers,
“ S. Francis d’Assise. And this was certainly his meaning. But
“ although the last S. Francis wrought many pretended miracles in
“ the deserts, and travelled into Syria to convert the Soldan of
“ Babylon, and was at the siege of Damietta in the crusades, yet
“ I cannot, with our author, accuse him of the *impiety* of *convert-*
“ *ing the Lybian lions*. So that at present I am inclined to con-
“ jecture, that Milton, at the age of seventeen, confounded the ac-
“ tions of the two synonymous Saints, and attributed the wonders
“ of S. Francis Xavier to the Founder of the Franciscans.”

92. *Dormis nate ?* —] This is Homer’s, *Εἰδὲς, Ἀργεὺς ἦε*.
IL. ii. 560. See also PARAD. L. B. v. 672. “ Sleep’st thou,
“ companion dear ?” And Virgil, *ÆN.* iv. 560. “ Nate dea,
“ potes hoc sub casu ducere somnos ?”

95. See MANSUS, v. 26.

101. See Note on LYCIDAS, v. 110. And COMUS, v. 13.
On the last passage, a Masque of Jonson might have been cited,
in the figure of Truth. HYMEN: v. p. 296.

Her left [holds] a curious bunch of golden keys
With which heaven’s gate she locketh and displays.

Where DISPLAYS is *opens*. — Compare PARAD. L. B. ii. 725.
850. 871. B. iii. 485. And REVELATIONS, ix. i. xx. i.

Merfaque

Merſaque Iberorum lato vexilla profundo,
 Sanctorumque cruci tot corpora fixa probroſæ,
 Thermodoontea nuper regnante puella. 105
 At tu ſi tenero mavis torpeſcere lecto,
 Creſcentesque negas hoſti contundere vires ;
 Tyrrhenum implebit numeroſo milite pontum,
 Signaque Aventino ponet fulgentia colle :
 Reliquias veterum franget, flammisque cremabit ;
 Sacraque calcabit pedibus tua colla profanis, 111
 Cujus gaudebant ſoleis dare baſia reges.
 Nec tamen hunc bellis et aperto Marte laceſſes,
 Irritus ille labor ; tu callidus utere fraude :
 Quælibet hæreticis diſponere retia fas eſt. 115
 Jamque ad conſilium extremis rex magnus ab oris
 Patricios vocat, et procerum de ſtirpe creatos,
 Grandævosque patres trabea, canisque verendos ;
 Hos tu membratim poteris conſpergere in auras,
 Atque dare in cineres, nitrati pulveris igne 120
 Ædibus injecto, qua convenere, ſub imis.
 Protinus ipſe igitur quoscuque habet Anglia fidos
 Propoſiti, factique, mone : quiſquàmne tuorum
 Audebit ſummi non juffa faceſſere Papæ ?
 Percuſſosque metu ſubito, caſuque ſtupentes, 125
 Invadat vel Gallus atrox, vel ſævus Iberus.
 Sæcula ſic illic tandem Mariana redibunt,
 Tuque in belligeros iterum dominaberis Anglos.
 Et, nequid timeas, divos divasque ſecundas
 Accipe, quotque tuis celebrantur numina faſtis.

105. *Thermodoontea nuper regnante puella.*] The amazon, queen Elizabeth. She is admirably characteriſed. *Audetque viris concurrere virgo.* Ovid has *Thermodontiacus*, METAM. ix. 187. And *Thermodontiacus*, xii. 611.

127. The times of queen Mary, when popery was reſtored.

Dixit, et adscitos ponens malefidus amictus. 131

Fugit ad infandam, regnum illætabile, Lethen.

Jam rosea Eoas pandens Tithonia portas,
Vestit inauratas redeunti lumine terras;
Moeftaque adhuc nigri deplorans funera nati, 135
Irrigat ambrosiis montana cacumina guttis:
Cum fomnos pepulit stellatæ janitor aulæ,
Nocturnos visus, et somnia grata revolvens.

Est locus æterna septus caligine noctis,
Vasta ruinosi quondam fundamina tecti, 140
Nunc torvi spelunca Phoni, Prodotæque bilinguis,
Efferat quos uno peperit Discordia partu.
Hic inter cæmenta jacent, præruptaque faxa,
Ossa inhumata virum, et trajecta cadavera ferro;
Hic Dolus intortis semper sedet ater ocellis, 145
Jurgiaque, et stimulis armata Calumnia fauces,
Et Furor, atque viæ moriendi mille videntur,
Et Timor, exanguisque locum circumvolat Horror;

135. Her black son Memnon. See *IL PENS.* v. 18. Aurora still weeps his untimely death at the siege of Troy.

138. *Nocturnos visus, et somnia grata revolvens.*] Doctor Newton ingeniously conjectures *resolvens*. But the poet means, literally, *rolling back*. The Janitor of the starry hall drove away slumbers, and *rolled back again* into darkness the visions of the night.

141. *Nunc torvi spelunca Phoni, Prodotæque bilinguis.*] See the personifications of PHONOS Murther, and PRODOTES Treason, in Fletcher's *PURPLE ISLAND*, C. vii. 69. 72. But Fletcher's poem was published in 1633. Milton's was written in 1626. This cave with its inhabitants is finely imaged, and in the style of Spenser.

148. — *Exanguisque locum circumvolat Horror.*] Spenser, having described the personages that fate by the side of the high-way leading to hell, adds this image to complete the dreadful groupe. *F. Q.* ii. vii. 2.

And over them sad HORROR with grim hew
Did alwaies soar, beating his iron wings.

Horror

Perpetuoque leves per muta silentia Manes
 Exululant, tellus et sanguine conscia stagnat. 150
 Ipsi etiam pavidī latitant penetralibus antri
 Et Phōnos, et Prodotes; nulloque sequente per
 antrum,

Antrum horrens, scopulosum, atrum feralibus umbris,
 Diffugiunt fontes, et retro lumina vortunt:
 Hos pugiles Romæ per sæcula longā fideles 155
 Evocat antistes Babylonius, atque ita fatur.

Finibus occiduis circumfusum incolit æquor
 Gens exosa mihi; prudens natura negavit
 Indignam penitus nostro conjungere mundo:
 Illuc, sic jubeo, celeri contendite gressu, 160
 Tartareoque leves dissidentur pulvere in auras
 Et rex et pariter satrapæ, scelerata propago:
 Et quotquot fidei caluere cupidine veræ,
 Consilii socios adhibete, operisque ministros.

Horror is personified in PARAD. L. B. iv. 989. In the figure of Satan.

His stature reach'd the sky, and on his crest
 Sate HORROR plum'd.—

Where, says doctor Newton, "Horror is personified and made the
 "plume of his helmet." Other and better explications might be
 offered. But, I believe, we have no precise or determinate con-
 ception of what Milton means. And we detract from the sublimity
 of the passage in endeavouring to explain it, and to give a distinct
 signification. Here is a nameless terrible grace, resulting from a
 mixture of ideas, and a confusion of imagery.

154. *Diffugiunt fontes, &c.*] There is great poetry and strength
 of imagination in supposing that Murder and Treason often fly as
 alarmed from the inmost recesses of their own horrid cavern, look-
 ing back, and thinking themselves pursued.

156. *Evocat antistes Babylonius, &c.*] The pope: "The Whore
 "of Babylon." The address is in imitation of Virgil, *ÆN.* i. 67.
 "Gens inimica mihi, &c."

165. — *Paruere gemelli.*] In *paruere* is a false quantity, yet
 very excusable amidst so much good poetry and expression, espe-
 Vol. I. S s s cially

Finierat, rigidi cupide paruere gemelli.

165

Interea longo flectens curvamine cœlos
Despicit ætherea dominus qui fulgurat arce,
Vanaque perversæ ridet conamina turbæ,
Atque sui causam populi volet ipse tueri.

Esse ferunt spatium, qua distat ab Afide terra
Fertilis Europe, et spectat Mareotidas undas; 171
Hic turris posita est Titanidos ardua Famæ

cially from a youth of seventeen. But Milton might fairly defend himself, by reading *u* as the *v* consonant, for which there are authorities.

166. — *Longo flectens curvamine cœlos.*] See COMUS, v. 1015.

Where the bow'd welkin flow doth BEND.

But Ovid has a like contexture, with a different idea. METAM. vi. 64. Of a rainbow.

Inficere ingenti longum curvamine cœlum.

171. — *Mareotidas undas.*] Mareotis is a large lake in Egypt, connected by many small channels with the Nile. See Ovid, METAM. ix. 772.

172. *Hic turris posita est, &c.*] The general model of this TOWER OF FAME is Ovid, METAM. xii. 39. Milton has retouched and variegated Ovid's imagery. The reader shall compare both poets at large.

ORBE locus MEDIO est, inter terrasque fretumque,
Cœlestesque plagas, triplicis CONFINIA mundi;
Unde, quod est usquam, quamvis regionibus absit,
Inspicitur; penetratque cavas vox omnis ad aures.
FAMA tenet, summaque locum sibi legit in arce:
Innumerosque aditus, ac mille foramina tectis
Addidit, et nullis inclusit limina portis.

Nocte dieque patent: tota est ex ÆRE SONANTI:
Totque fremit, vocesque refert, iteratque quod audit.
Nulla quies intus nullaque silentia parte.

Nec tamen est clamor, sed PARVÆ MURMURA VOCIS,
Qualia de pelagi, si quis procul audiat, undis
Esse solent; qualemve sonum, cum Jupiter atras
Increpuit nubes, extrema tonitrua reddunt.

Atria turba tenent; veniunt leve vulgus, euntque.
Mixtaque cum veris passim commenta vagantur
Millia rumorum, confusaque verba volutant.
E quibus hi vacuas implent sermonibus auras,

Ærea, lata, sonans, rutilis vicinior astris
 Quam superimpositum vel Athos vel Pelion Offæ.
 Mille fores aditusque patent, totidemque fenestræ,
 Amplaque per tenues translucent atria muros: 176
 Excitat hic varios plebs agglomerata fufurros;
 Qualiter instrepitant circum mulctralia bombis
 Agmina muscarum, aut texto per ovilia junco,

Hi narrata ferunt alio; mensuraque ficti
 Crescit, et auditis aliquid novus adjicit auctor.
 Illic Credulitas, illic TEMERARIUS Error,
 Vanaque Lætitia est, consternatique Timores,
 Seditioque repens, dubioque auctore SUSURRI, &c.

In the figure of his Fame, however, our author adverts to Virgil.
 See the next Note. And Notes on v. 174. 175. 177. 207.

Ibid. —*Titanidos.*—] Ovid has TITANIDA Circen, METAM.
 xiv. 376. Again, xiii. 968. FAME is the sister of Cacus and En-
 celadus, two of the Titans, ÆN. iv. 179.

174. *Quam superimpositum vel Athos, &c.*] Chaucer's HOUSE
 OF FAME stands on a rock, higher than any in Spain. H. F.
 B. iii. 27.

175. —*Totidemque fenestræ.*] From Chaucer, H. F. B. iii. 101.
 Imageries and tabernacles
 I sawe, and FULL EKE OF WINDOWES
 As flekis fallin in grete snowes, &c.

But Chaucer seems to have mentioned the numerous windows as
 ornaments of the architecture of the House, rather than with Mil-
 ton's allegorical meaning.

177. Not to copy Ovid too perceptibly, Milton adopts this com-
 parison from Homer, which is here very happily and elegantly ap-
 plied. IL. ii. 469. “*ὣςτε μυιάων, &c.*” See PARAD. L. ii. 770.

Much the same comparison is in PARAD. REG. iv. 15.

Or as a swarm of flies in vintage time
 About the wine press, &c. ———

See also IL. xvi. 641.

I must however observe, that Chaucer, in the same argument,
 has the outline of the same comparison, H. F. iii. 431.

I heard a noise approachin blive,
 That fareth as bees don in an hive
 Against ther time of outflying, &c.

Dum Canis æstivum cœli petit ardua culmen. 180

Ipſa quidem ſumma ſedet ultrix matris in arce,
Auribus innumeris cinctum caput eminet olli,
Queis ſonitum exiguum trahit, atque leviffima captat
Murmura, ab extremis patuli confinibus orbis.

Nec tot, Ariſtoride ſervator inique juvencæ 185

Iſidos, immiti volvebas lumina vultu,
Lumina non unquam tacito nuntantia ſomno,
Lumina ſubjectas late ſpectantia terras.

Iſtis illa ſolet loca luce carentia ſæpe
Perluſtrare, etiam radianti impervia ſoli : 190

Millenisque loquax auditaque viſaque linguis
Cuilibet effundit temeraria ; veraque mendax
Nunc minuit, modo confectis ſermonibus auget.

Sed tamen a noſtro meruiſti carmine laudes
Fama, bonum quo non aliud veracius ullum, 195

Nobis digna cani, nec te memoraffe pigebit
Carmine tam longo ; ſervati ſcilicet Angli
Officiis, vaga diva, tuis, tibi reddimus æqua.

Te Deus, æternos motu qui temperat ignes,
Fulmine præmiſſo alloquitur, terraque tremante :
Fama ſiles ? An te latet impia Papiftarum 201

Conjurata cohors in meque meosque Britannos,
Et nova ſceptringero cædes meditata Iacobo ?

Nec plura, illa ſtatim ſenſit mandata Tonantis,
Et ſatis ante fugax ſtridentes induit alas, 205

Induit et variis exilia corpora plumis ;
Dextra tubam geſtat Temefæo ex ære ſonoram.

200. The voice of God is preceded by thunders and earthquakes. This is in the ſtyle of PARADISE LOST.

207. *Dextra tubam geſtat Temefæo ex ære ſonoram.*] Her brazen trumpet is from Chaucer, which is furniſhed by Æolus, H. F. B. iii. 347.

What

Nec mora, jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes;
 Jam ventos, jam solis equos post terga reliquit:
 Et primo Angliacas, solito de more, per urbes 211
 Ambiguas voces, incertaque murmura spargit:
 Mox arguta dolos, et detestabile vulgat
 Proditionis opus, nec non facta horrida dictu,
 Authoresque addit sceleris, nec garrula cæcis 215
 Insidiis loca structa fileat; stupuere relatis,
 Et pariter juvenes, pariter tremuere puellæ,
 Effoetique senes pariter, tantæque ruinæ
 Sensus ad ætatem subito penetraverat omnem.

What did this Æolus, but he
 Toke out his blake trompe of bras, &c.

Temese is a city on the coast of the Tyrrhene sea, famous for its
 brass. See ODYSSEY. i. 183. "Ε; TEMEEΣHN μετὰ ΧΑΛΚΟΝ, &c."
 And Ovid, METAM. xv. 707. "Themeseque metalla." And,
 ib. 52. Milton has the epithet from Ovid, MEDICAM. FAC. 41.

Et quamvis aliquis TEMESÆA removerit ÆRA,
 Nunquam Luna suis excutietur equis.

Again, FAST. L. v. 441.

—TEMESÆAQUE concrepat ÆRA.

And METAM. vii. 207.

Te quoque, Luna, traho, quamvis TEMESÆA labores
 ÆRA tuos minuant.—

208. —[*Jam pennis cedentes remigat auras.*] See AD J.
 ROUSIUM, v. 45.

—Vehique superum
 In Jovis aulam REMIGE PENNA.

This metaphor first occurs in Æschylus, AGAMEMN. v. 53. Of
 vulturs.

Πτερόγων ἱερίμοισι ἐρεσσόμενοι.
 Alarum remigiis remigantes.

For classical instances of the *Remigium alarum*; see Heinſius on
 Ovid, ART. AMATOR. ii. 45. Drakenborch on Sil. Ital. xii. 98.
 Dante turns Oars into Wings. INFERN. C. xxvi. 121. "De re-
 mi facemo al."

Attamen

Attamen interea populi miserefcit ab alto 220
 Æthereus pater, et crudelibus obftitit aufis
 Papicolum; capti pœnas raptantur ad acres:
 At pia thura Deo, et grati folvuntur honores;
 Compita læta focis genialibus omnia fumant;
 Turba choros juvenilis agit: Quintoque Novembris
 Nulla dies toto occurrit celebratior anno. 226

In obitum Præfulis Elienſis. Anno Ætatis 17.*

ADHUC madentes rore ſqualebant genæ,
 Et ſicca nondum lumina
 Adhuc liquentis imbre turgebant falis,
 Quem nuper effudi pius,
 Dum mœſta charo juſta perſolvi rogo 5
 Wintonienſis Præfulis.
 Cum centilinguis Fama, proh! ſemper mali
 Cladiſque vera nuntia,
 Spargit per urbes divitis Britanniæ,
 Populoſque Neptuno fatos, 10
 Ceſſiſſe morti, et ferreis ſororibus,
 Te, generis humani decus,
 Qui rex ſacrorum illa fuiſti in inſula
 Quæ nomen Anguillæ tenet.

220. *Attamen interea, &c.*] We are diſappointed at this abrupt ending, after curioſity and attention had been excited by the introduction of the goddeſs Fame with ſo much pomp. But young compoſers are eager to diſpatch their work. Fame is again exhibited in the next poem, written alſo at ſeventeen.

* Nicholas Felton, biſhop of Ely, died Octob. 5, 1626, not many days after biſhop Andrewes, before celebrated. Felton had been alſo maſter of Pembroke Hall.

14. *Quæ nomen Anguillæ tenet.*] Ely, ſo called from its abundance of eels. Mr. Bowle cites Capgrave, "Locus ille ſive cænobium"

Tunc inquietum pectus ira protinus 15

Ebulliebat fervida,

Tumulis potentem sæpe devovens deam :

Nec vota Naso in Ibida

Concepit alto diriora pectore ;

Graiusque vates parcius 20

Turpem Lycambis execratus est dolum,

Sponsamque Neobolen suam.

At ecce diras ipse dum fundo graves,

Et imprecor neci necem,

Audisse tales videor attonitus sonos 25

Leni, sub aura, flamine :

Cæcos furores pone, pone vitream

Bilemque, et irritas minas :

Quid temere violas non nocenda numina,

Subitoque ad iras percita ? 30

Non est, ut arbitraris elusus miser,

Mors atra Noctis filia,

Erebove patre creta, sive Erinnye,

Vastove nata sub Chao :

Ast illa cœlo missa stellato, Dei 35

Messes ubique colligit ;

Animasque mole carnea reconditas

In lucem et auras evocat ;

Ut cum fugaces excitant Horæ diem

Themidos Jovisque filiæ ; 40

"bium" a copia anguillarum *Hely* modo nuncupatur." VIT. SANCT. f. 141. b. Capgrave wrote about 1440.

20. Archilochus, who killed Lycambes by the severity of his iambs. Lycambes had espoused his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's *IBIS*, v. 54.

40. Orpheus, *HYMN*.

*Ωραι θυγατέρες Θέμιδος καὶ Ζηνὸς ἀνάκτορος.

See

Et sempiterni ducit ad vultus patris :

At iusta raptat impios

Sub regna furvi luctuosa Tartari,

Sedesque subterraneas.

Hanc ut vocantem lætus audivi, cito

Fœdum reliqui carcerem,

Volatilesque faustus inter milites

Ad astra sublimis feror :

Vates ut olim raptus ad cœlum senex

Auriga currus ignei.

Non me Bootis terruere lucidi

Sarraca tarda frigore, aut

Formidolosi Scorpionis brachia,

Non ensis Orion tuus.

Prætervolavi fulgidi solus globum,

Longeque sub pedibus deam

Vidi triformem, dum coërcebat suos

Frænis dracones aureis.

Erraticorum siderum per ordines,

Per lacteas vehor plagas,

Velocitatem sæpe miratus novam ;

Donec nitentes ad fores

Ventum est Olympi, et regiam crystallinam, et

See also Hesiod's THEOGONY. And Ovid, METAM. ii. 118. FAST. i. 125.

58. *Frænis dracones aureis.*] See IL PENS. v. 59.

62. *Donec nitentes ad fores, &c.*] Milton's natural disposition, so conspicuous in the PARADISE LOST, and even in his Prose works, for describing divine objects, such as the bliss of the saints, the splendour of heaven, and the music of the angels, is perpetually breaking forth in some of the earliest of his juvenile poems. And here more particularly in displaying the glories of heaven, which he locally represents, and cloaths with the brightest material decorations, his fancy, to say nothing of the apocalypse, was aided and enriched with descriptions in romances. By the way,
this

Stratum smaragdis atrium.

Sed hic tacebo, nam quis effari queat,

65

Oriundus humano patre,

Amœnitates illius loci? Mihi

Sat est in æternum frui.

*Naturam non pati senium.**

HEU, quam perpetuis erroribus acta fatiscit
 Avia mens hominum, tenebrisque immersa
 profundis,

Oedipodioniam volvit sub pectore noctem!

Quæ vesana suis metiri facta deorum

Audet, et incisas leges adamante perenni

5

Affimilare suis, nulloque solubile sæclo

Consilium fati perituris alligat horis.

this sort of imagery, so much admired in Milton, appears to me to be much more practicable than many readers seem to suppose.

63. See Note on PAR. REG. i. 81.

* This was an academical exercise, written in 1628, to oblige one of the fellows of Christ's college, who having laid aside the levities of poetry for the gravity and solidity of prose, imposed the boyish task on Milton, now about nineteen years old. "Quidam ædium nostrarum Socius, qui Comitibus hisce academicis in Disputatione philosophica responsurus erat, carmina super quæstionibus pro more annuo componenda, prætervectus ipse jam diu le viculas illiusmodi nugas, et rebus seriis intentior, forte meæ puerilitati commisit." Milton's Letter to A. Gill, dat. Cambridge, Jul. 2. 1628, Epist. Fam. PROSE-WORKS, ii. 566. They were printed, not for sale, and sent to his late schoolmaster at saint Paul's, Alexander Gill, aforesaid. For he adds, "Hæc quidem typis donata ad te misi, utpote quem norim rerum poeticarum judicem acerrimum, et mearum candidissimum, &c." It is still a custom at Cambridge, to print the comital verses accompanying the public disputations. What a curiosity would be the sheet with Milton's Copy!

To be able to write a Latin verse called *Verfificari*, was looked upon as a high accomplishment in the dark ages. This art they

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T t t

sometimes

Ergone marcescet fulcantibus obsita rugis
 Naturæ facies, et rerum publica mater
 Omniparum contracta uterum sterilefcet ab ævo?
 Et se fassa senem, male certis passibus ibit 11
 Sidereum tremebunda caput? Num tetra vetustas,
 Annorumque æterna fames, squalorque situsque,
 Sidera vexabunt? An et insatiabile Tempus
 Esuriet Cœlum, rapietque in viscera patrem? 15
 Heu, potuitne suas imprudens Jupiter arces
 Hoc contra munisse nefas, et Temporis isto
 Exemisse malo, gyrosque dedisse perennes?
 Ergo erit ut quandoque sono dilapsa tremendo
 Convexi tabulata ruant, atque obvius ictu 20
 Stridat uterque polus, superaue ut Olympius aula
 Decidat, horribilisque resecta Gorgone Pallas;
 Qualis in Ægeam proles Junonia Lemnon
 Deturbata sacro cecidit de limine cœli?
 Tu quoque, Phœbe, tui casus imitabere nati; 25
 Præcipiti curru, subitaue ferere ruina
 Pronus, et extincta fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.
 Tunc etiam aerei divulsis sedibus Hæmi

sometimes applied to their barbarous philosophy : and the practice gave rise to the *TRIPOS* Verses at Cambridge, and the *CARMINA QUADRAGESIMALIA* at Oxford. From such rude beginnings is elegance derived.

23. *Qualis in Ægeam, &c.*] See above, *EL.* vi. 81.

Sic dolet amissum PROLES JUNONIA cœlum, &c.

And *PARAD.* L. B. i. 740.

Men call'd him Mulciber, and how he fell
 From heaven, they fabled, &c.—
 Dropt from the zenith life a falling star
 On Lemnos th' Ægean isle.—

In the last line Bentley reads, "On Lemnos thence his isle." But, to say no more, *Ægean* is perhaps ascertained by our Latin text.

Diffultabit

Diffultabit apex, imoque allisa barathro 30

Terrebunt Stygium dejecta Ceraunia Ditem,
In superos quibus usus erat, fraternaue bella.

At pater omnipotens, fundatis fortius astris,
Consuluit rerum summæ, certoque peregit
Pondere fatorum lances, atque ordine summo 35

Singula perpetuum iussit servare tenorem.
Volvitur hinc lapsu mundi rota prima diurno;
Raptat et ambitos socia vertigine cœlos.

Tardior haud solito Saturnus, et acer ut olim
Fulmineum rutilat cristata casside Mavors. 40

Floridus æternum Phœbus juvenile coruscat,
Nec fovet effœtas loca per declivia terras
Devexo temone Deus; sed semper amica
Luce potens, eadem currit per signa rotarum.
Surgit odoratis pariter formosus ab Indis, 45

Æthereum pecus albenti qui cogit Olympo,
Mane vocans, et ferus agens in pascua cœli;
Temporis et gemino dispertit regna colore.

Fulget, obitque vices alterno Delia cornu,
Cæruleumque ignem paribus complectitur ulnis. 50

Nec variant elementa fidem, solitoque fragore
Lurida perculsas jaculantur fulmina rupes.

Nec per inane furit leviori murmure Corus,
Stringit et armiferos æquali horrore Gelonos
Trux Aquilo, spiratque hyemem, nimbosque vo-
lutat. 55

Utque solet, Siculi diverberat ima Pelori
Rex maris, et rauca circumstrepit æquora concha
Oceanii tubicen, nec vasta mole minorem
Ægeona ferunt dorso Balearica cete.

Sed neque, Terra, tibi sæcli vigor ille vetusti 60
Priscus abest, servatque suum Narcissus odorem,

Et puer ille suum tenet, et puer ille, decorem,
 Phœbe, tuusque, et, Cypri, tuus; nec ditior olim
 Terra datum sceleri celavit montibus aurum
 Conscia, vel sub aquis gemmas. Sic denique in
 ævum

65

Ibit cunctarum series justissima rerum;
 Donec flamma orbem populabitur ultima, late
 Circumplexa polos, et vasti culmina cœli;
 Ingentique rogo flagrabit machina mundi.*

*De Idea Platonica quemadmodum Aristoteles
 intellexit.†*

DICITE, sacrorum præfides nemorum deæ,
 Tuque O noveni perbeata numinis
 Memoria mater, quæque in immenso procul

63. Hyacinth the favourite boy of Phœbus, Adonis of Venus.
 Both, like Narcissus, converted into flowers.

64. *Terra datum sceleri celavit montibus aurum*
Conscia, vel sub aquis gemmas.—] See EL. v. 77. And
 COMUS, v. 718.

—In her own loins
 She hutcht th' all-worshipt ore, &c.—
 Again, *ibid.* 732.

—And th' unsought diamonds
 Would so imblaze the forehead of the deep, &c.

* This poem is replete with fanciful and ingenious allusions. It has also a vigour of expression, a dignity of sentiment, and elevation of thought, rarely found in very young writers.

† I find this poem inserted at full length, as a specimen of unintelligible metaphysics, in a scarce little book, of universal burlesque, much in the manner of Tom Brown, seemingly published about the year 1715, and intitled “An Essay towards the THEORY of the INTELLIGIBLE WORLD intuitively considered. Designed for fortynine Parts, &c. by GABRIEL JOHN. Enriched with a faithfull account of his ideal voyage, and illustrated with poems by several hands; as likewise with other strange things,
 “ not

Antro recumbis otiosa Æternitas,
 Monumenta servans, et ratas leges Jovis, 5
 Cœlique fastos atque ephemeridas Deûm ;
 Quis ille primus, cujus ex imagine
 Natura solers finxit humanum genus,
 Æternus, incorruptus, æquævus polo,
 Unusque et universus, exemplar Dei? 10
 Haud ille Palladis gemellus innubæ
 Interna proles infidet menti Jovis ;
 Sed quamlibet natura fit communior,
 Tamen seorsus extat ad morem unius,
 Et, mira, certo stringitur spatio loci : 15
 Seu sempiternus ille fiderum comes
 Cœli pererrat ordines decemplicis,
 Citimumve terris incolit lunæ globum :
 Sive inter animas corpus adituras sedens,

“ not insufferably clever, nor furiously to the purpose. Printed in
 “ the year One thousand seven hundred et cætera.” 12°. See p. 17.

3. This is a sublime personification of Eternity. And there is
 great reach of imagination in one of the conceptions which follows,
 that the original archetype of Man may be a huge giant, stalking
 in some remote unknown region of the earth, and lifting his head
 so high as to be dreaded by the gods, &c. v. 21.

Sive in remota forte terrarum plaga
 Incedit ingens HOMINIS ARCHETYPUS gigas,
 Et diis tremendus erigit celsum caput,
 Atlante major portiore fiderum, &c.

11. *Haud ille Palladis gemellus innubæ*, &c.] “ This aboriginal
 “ Man, the twin-brother of the virgin Pallas, does not remain in
 “ the brain of Jupiter where he was generated ; but, although par-
 “ taking of Man’s common nature, still exists somewhere by him-
 “ self, in a state of singleness and abstraction, and in a determinate
 “ place. Whether among the stars, &c.”

13. “ *Quamlibet ejus natura fit communior*,” that is, *communis*.

15. “ *Et (res mira !)* certo, &c.”

17. In another place, he makes the *ninefold*.

18. That part of the moon’s orb nearest the earth.

19. See Virgil, *ÆN.* vi. 713.

Obliviosas torpet ad Lethes aquas :	20
Sive in remota forte terrarum plaga	
Incedit ingens hominis archetypus gigas,	
Et diis tremendus erigit celsum caput,	
Atlante major portitore siderum.	
Non, cui profundum cæcitas lumen dedit,	25
Dircæus augur vidit hunc alto sinu ;	
Non hunc silente nocte Plëiones nepos	
Vatum sagaci præpes ostendit choro ;	
Non hunc sacerdos novit Assyrius, licet	
Longos vetusti commemoret atavos Nini,	30
Priscumque Belon, inclytumque Ofiridem.	
Non ille trino gloriosus nomine	
Ter magnus Hermes, ut sit arcani sciens,	
Talem reliquit Ifidis cultoribus.	
At tu, perenne ruris Academi decus,	35

— Animæ, quibus altera fato
Corpora debentur, Lethæi ad fluminis undam,
Æternos latices et longa oblivias potant.

But this is Plato's philosophy, PHÆD. Opp. 1590. p. 400. C. col. 1.

25. Tirefias of Thebes.

27. — *Pleiones nepos.*] Mercury. Ovid, EPIST. HEROID. xv. 62.

Atlantis magni PLEIONESQUE NEPOS.

And METAM. ii. 743. " Atlantis PLEIONESQUE NEPOS." See also, FAST. B. v. 83. 663.

29. *Non hunc sacerdos novit Assyrius.*—] Sanchoniathan, the eldest of the profane historians. His existence is doubted by Dodwell, and other writers.

33. *Ter magnus Hermes.*—] Hermes Trismegistus, an Egyptian philosopher, who lived soon after Moses. See IL. PENS. v. 88. " With THRICE-GREAT Hermes, &c."

35. *At tu perenne, &c.*] You, Plato, who expelled the poets from your republic, must now bid them return, &c. See Plato's TIMÆUS and PROTAGORAS. Plato and his followers communicated their notions by emblems, fables, symbols, parables, allegories,

(Hæc monstra si tu primus induxti scholis)

Jam jam poetas, urbis exules tuæ,
Revocabis, ipse fabulator maximus;
Aut institutor ipse migrabis foras.

*Ad Patrem.**

NUNC mea Pierios cupiam per pectora fontes
Irriguas torquere vias, totumque per ora
Volvere laxatum gemino de vertice rivum;
Ut tenues oblita sonos, audacibus alis
Surgat in officium venerandi Musa parentis 5
Hoc utcunque tibi gratum, pater optime, carmen
Exiguum mediatur opus: nec novimus ipsi
Aptius a nobis quæ possint munera donis
Respondere tuis, quamvis nec maxima possint
Respondere tuis, nedum ut par gratia donis 10
Esse queat, vacuis quæ redditur arida verbis.
Sed tamen hæc nostros ostendit pagina census,
Et quod habemus opum charta numeravimus ista,
Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,

ries, and a variety of mystical representations. Our author characterises Plato, PARAD. REG. B. iv. 295.

The next to *FABLING* fell and smooth *CONCEITS*.

36. —*Induxti*.—] The edition of 1673, has *induxit*. And *iis* for *Diis*, v. 23. I have reformed the punctuation of both the elder editions.

* According to Aubrey's manuscript *Life of Milton*, Milton's father, although a scrivener, was not apprenticed to that trade: he says he was bred a scholar and of Christ Church Oxford, and that he took to trade in consequence of being disinherited. Milton was therefore writing to his father in a language which he understood. Aubrey adds, that he was very ingenious, and delighted in music, in which he instructed his son John: that he died about 1647, and was interred in Cripplegate church, from his house in Barbican. MS. ASH M. ut sup. See Note on v. 66. below.

Quæ

Quas mihi semoto fomni peperere sub antro, 15
Et nemoris laureta sacri Parnassides umbræ.

Nec tu vatis opus divinum despice carmen,
Quo nihil æthereos ortus, et semina cœli,
Nil magis humanam commendat origine mentem,
Sancta Prometheæ retinens vestigia flammæ. 20
Carmen amant superi, tremebundaque Tartara car-
men

Ima ciere valet, divosque ligare profundos,
Et triplici duro Manes adamante coercet.
Carmine sepositi retegunt arcana futuri
Phœbades, et tremulæ pallentes ora Sibyllæ; 25
Carmina sacrificus solennes pangit ad aras,

16. Read Parnessid. See Note on v. 92. MANS.

17. Here begins a fine panegyric on poetry.

22. — *Tremebundaque Tartara carmen*
Ima ciere valet, divosque ligare profundos,
Et triplici duro Manes adamante coercet.] As in IL PENS.

v. 106.

Such Notes as warbled to the string
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.

And below, of Orpheus, v. 54. Where see the Note.

— Simulacraque functa canendo
COMPULIT IN LACRYMAS.—

25. *Phœbades.*—] The priestesses of Apollo's temple at Delphi, who always delivered their oracles in verse. Our author here recollected the *ION* of Euripides. To Phemonoe, one of the most celebrated of these poetical ladies, the Greeks were indebted for hexameters. Others found it more commodious to sing in the specious obscurity of the Pindaric measure. Homer is said to have borrowed many lines from the responses of the priestess Daphne, daughter of Tiresias. It was suspected, that persons of distinguished abilities in poetry were secretly placed near the oracular tripod, who immediately clothed the answer in a metrical form, which was almost as soon conveyed to the priestess in waiting. *PHŒBAS* is a word in Ovid. And Cassandra, a prophetess, is called *PHŒBAS*, *AMOR.* ii. viii. 12. And *TRIST.* ii. 400. See our author, above, *EL.* vi. 73.

Aurea

Aurea seu sternit motantem cornua taurum;
 Seu cum fata sagax fumantibus abdita fibris
 Consulit, et tepidis Parcam scrutatur in extis.
 Nos etiam patrium tunc cum repetemus Olympum,
 Æternæque moræ stabunt immobilis ævi; 31
 Ibimus auratis per cœli templa coronis,
 Dulcia suaviloque fociantes carmina plectro,
 Astra quibus, geminique poli convexa sonabunt.
 Spiritus et rapidos qui circumat igneus orbes, 35
 Nunc quoque fidereis intercinit ipse choreis
 Immortale melos, et inenarrabile carmen;
 Torrida dum rutilus compescit sibilas serpens,
 Demissoque ferox gladio mansuescit Orion;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,
 Cum nondum luxus, vastæque immensa vorago
 Nota gulæ, et modico spumabat cœna Lyæo.
 Tum de more sedens festa ad convivia vates,
 Æsculea intonsos redimitus ab arbore crines, 45
 Heroumque actus, imitandaque gesta canebat,
 Et chaos, et positi late fundamenta mundi,
 Reptantesque deos, et alentes numina glandes,
 Et nondum Ætneo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit 50
 Verborum sensusque vacans, numerique loquacis?
 Silvestres decet iste chorus, non Orphea cantus,
 Qui tenuit fluvios, et quercubus addidit aures,

37. *Immortale melos, &c.*] See LYCIDAS, v. 176.

52. He alludes to the Song of Orpheus, in Apollonius Rhodius, i. 277. He "sung of CHAOS to the ORPHEAN lyre," PARAD. LOST, B. iii. 17. See also Onomacritus, ARGON. v. 438.

53. — *Quercubus addidit aures.*] So also of Orpheus, PARAD. LOST, B. vii. 35.

Carmine, non cithara; simulachraque functa canendo
Compulit in lacrymas: habet has a carmine laudes.

Nec tu perge, precor, sacras contemnere Mufas,
Nec vanas inopesque puta, quarum ipse peritus
Munere, mille sonos numeros componis ad aptos,
Millibus et vocem modulis variare canoram
Doctus, Arionii merito sis nominis hæres. 60
Nunc tibi quid mirum, si me genuisse poetam
Contigerit, charo si tam prope sanguine juncti,
Cognatas artes, studiumque affine sequamur?
Ipse volens Phœbus se dispertire duobus,
Altera dona mihi, dedit altera dona parenti; 65
Dividuumque Deum, genitorque puerque, tenemus.

—Where woods and rocks had EARS
To rapture.—

54. —*Simulachraque functo.*—] So of Orpheus, going down
to Hell, Ovid, METAM. X. 14.

Perque leves populos, SIMULACRAQUE FUNCTA sepulcris, &c.
Our author adds, "Compulit in lacrymas." So Ovid, continuing
the same story, *ibid.* 45.

Tum primum LACRYMIS victarum carmine fama est
Eumenidum maduisse genas est, &c.—

Here we have,

Drew iron tears down Pluto's cheek.

See above, at v. 22.

66. *Dividuumque Deum, genitorque puerque, tenemus.*] The to-
pic of persuasion is happily selected. DIVIDUUS our author has
twice anglicised in PARADISE LOST, B. vii. 382. Of the moon.

—And her reign
With thousand lesser lights DIVIDUAL holds.

Again, B. xii. 85. Of liberty.

—Which always with right reason dwells
Twinn'd, and from her hath no DIVIDUAL being.

DIVIDUUS is an Ovidian adjective, AMOR. i. v. 10. "Candida
"DIVIDUA colla tegente coma." *Ibid.* ii. x. 10. "DIVIDU-
"UMQUE tenent alter et alter amor." ART. AMATOR. ii. 488.

"DIVIDUOS

Tu tamen ut simules teneras odisse Camœnas,
Non odisse reor; neque enim, pater, ire jubebas

"DIVIDUOS equos. "METAM. ii. 682. "Qualia DIVIDUÆ
"sinuantur cornua lunæ." See Note, ON TIME, v. 12.

Milton's father was well skilled in music. Philips says, that he composed an *In nomine* of forty parts, for which he was honoured with a gold chain and medal by a Polish prince, to whom he presented it. He is mentioned by Wood in his manuscript History of English Musicians. "John Milton, a musician living in the reign of queen Elizabeth, James i, Charles i. We have some of his compositions in the publick musicke schoole at Oxford." MSS. Mus. ASHM. D. 19. 4to. Among the Psalm-tunes, published by Thomas Ravenscroft in 1633, are many with the name of John Milton; more particularly, that common one called York tune, the tenour part of which was such a favourite, as to be used by nurses for a lullaby, and as a chime-tune for churches. See above, Note on Ps. i. p. 376. He has several songs for five voices, in "The TEARES or lamentations of a SORROWFULL SOULE," composed with musical ayres and songs both for voices and divers instruments," containing also compositions by Bird, Bull, Orlando Gibbons, Dowland the lutanist, Ferabosco, Coperario, Weelks, Wilbye, and others the most celebrated masters of the times, written and published by sir William Leighton, knight, a gentleman-pensioner, and a good musician, in 1614.* He has a madrigal for five voices, among the numerous contributions of the most capital performers, in the TRIUMPHS OF ORIANA, published by Morley in 1601. [See Note on COMUS, v. 495.] This collection is said to have been planned by the earl of Nottingham, lord High Admiral; who, with a view to sooth queen Elizabeth's despair for the recent execution of lord Essex by flattering her preposterous vanity, gave for a prize-subject to the best poets and musicians, whom he liberally rewarded, the beauty and accomplishments of his royal mistress, now a decrepit virgin on the brink of seventy. But maiden queens are in perpetual bloom.

Our author's father seems also to have been a writer. For, as I am informed by Mr. Steevens, in the Register of the Stationers, John Busby enters on Dec. 15, 1608, "A SIXE FOLD POLITICIAN by John Milton." A copy of this book is in the Bodleian library, which appears to have belonged to Burton, who wrote on MELANCHOLY. Mr. Steevens has another. It has the following title. "A SIXE FOLD POLITICIAN. Together with a Sixe-fold Precept of Policy. London, Printed by E. A. for John Busby, &c. 1609." At the end of the Epistle, are the ini-

* There is an edition of the poem in 1612, 4to. He wrote also a poem called VIRTUE TRIUMPHANT, &c. Published in 1603.

Qua via lata patet, qua pronior area lucri,
 Certaue condendi fulget spes aurea nummi : 70
 Nec rapis ad leges, male custoditaue gentis
 Jura, nec infulsis damnas clamoribus aures ;
 Sed magis excultam cupiens ditescere mentem,
 Me procul urbano strepitu, secessibus altis
 Abductum, Aoniæ jucunda per otia ripæ, 75
 Phœbæo lateri comitem finis ire beatum.
 Officiū chari taceo commune parentis,
 Me poscunt majora : tuo, pater optime, sumptu
 Cum mihi Romulæ patuit facundia linguæ,

tials J. M. 12mo. And a second EPISTLE is so subscribed. Among the recommendatory verses prefixed, there is one copy by "Io. Davies Gent." probably Davies the epigrammatist, as he is styled. The work appears to be a satire on characters pretending to wisdom or *policy*. Nor is it void of learning and wit, such as we often find affectedly and awkwardly blended in the Essay-writers of that age. For his severity on POETS he apologises, by saying, "it may not be thought that I houlde the skill and art of poetry in base account, but onely the abusers of it. Poetry may be both "noblemens and schollers afternoone, and [a] successive exercise "and remission from the bent of grauer studies and affaires." Ch. iii. p. 42. See below, v. 67.

Tu tamen ut simulus teneras odisse Camœnas,
 Non odisse reor.—

71. He had Ovid in his head. AMOR. i. xv. 5.

Non me verbosas leges ediscere, nec me
 Ingrato vocem prostituiffe foro, &c.

He speaks with a like contempt for the study of the Law to Hartlib, TRACT. EDUCAT. "Some allured to the TRADE of Law, "grounding their purposes not on the prudent and heavenly contemplation of justice and equity which was never taught them, "but on the promising and pleasing thoughts of litigious terms, "fat contentions, and flowing fees."

75. Aubrey in Milton's manuscript Life, says that he "was 10 "yeares old by his picture, and then a poet." The picture is that by Cornelius Jansen. A record of Milton's Baptism, yet unnoticed, occurs in the parochial Register of Allhallows, Bread street, fol. 42. "The twentieth day of Dec. 1608, was baptised JOHN "MILTON, the son of John Milton scriviner."

Et

Et Latii veneres, et quæ Jovis ora decebant 80
 Grandia magniloquis elata vocabula Graîs,
 Addere suasisti quos jactat Gallia flores;
 Et quam degeneri novus Italus ore loquelam
 Fundit, barbaricos testatus voce tumultus;
 Quæque Palæstinus loquitur mysteria vates. 85
 Denique quicquid habet cœlum, subjectaque cœlo
 Terra parens, terræque et cœlo interfluous aer,
 Quicquid et unda tegit, pontique agitabile marmor,
 Per te nosse licet, per te, si nosse libebit:
 Dimotaque venit spectanda scientia nube, 90
 Nudaque conspicuos inclinat ad oscula vultus,
 Ni fugisse velim, ni sit libasse molestum.

I nunc, confer opes, quisquis maleficus avitas
 Austriaci gazas, Perûanæque regna præoptas.
 Quæ potuit majora pater tribuisse, vel ipse 95

83. — *Novus Italus, &c.*] Milton was so well skilled in Italian, that at Florence, the Crusca, an academy instituted for recovering and preserving the purity of the Florentine language, often consulted him on the critical niceties of that language. He tells Benedetto Buonmatteo, who was writing an Italian grammar, in a Latin Letter dated at Florence 1638, that although he had indulged in copious draughts of Roman and Grecian literature, yet that he came with a fresh eagerness and delight to the luxuries of Dante and Petrarch, and the rest of the Italian Poets; and that Athens with its pellucid Ilissus, and Rome with its banks of the Tiber, could not detain him from the Arno of Florence, and the hills of Fesole. PROSE-WORKS, ii. 570. See also Francini's panegyric. His Italian Sonnets shew that he was a master of the language. Dr. Johnson is of opinion, that Milton's acquaintance with the Italian writers may be discovered in his LYCIDAS, by the mixture of longer and shorter verses, according to the rules of the Tuscan poetry.

84. — *Barbaricos testatus voce tumultus.*] The pure Roman language was corrupted by BARBARIC, or Gothic, invaders. He adopts BARBARICUS, used by Virgil more than once, into English. PARAD. L. B. ii. 4. "BARBARIC pearl and gold."

94. *I nunc, confer opes, &c.*] Ovid, EPIST. HEROÏD. xii. 204.

I NUNC, Sisyphias, improbe, CONFER OPES.

Jupiter,

Jupiter, excepto, donasset ut omnia, cœlo ?
 Non potiora dedit, quamvis et tuta fuissent,
 Publica qui juveni commisit lumina nato,
 Atque Hyperionios currus, et fræna diei,
 Et circum undantem radiata luce tiaram. 100
 Ergo ego jam doctæ pars quamlibet ima catervæ,
 Victrices hederas inter, laurosque sedebo ;
 Jamque nec obscurus populo miscebor inertī,
 Vitabuntque oculos vestigia nostra profanos.
 Este procul vigiles curæ, procul este querelæ, 105
 Invidiæque acies transverso tortilis hircuo,
 Sæva nec anguiferos extende calumnia rictus ;
 In me triste nihil fœdissima turba potestis,
 Nec vestri sum juris ego ; seguraque tutus
 Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, chare pater, postquam non æqua merenti
 Posse referre datur, nec dona rependere factis,
 Sit memorasse satis, repetitaque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus, 115
 Si modo perpetuos sperare audebitis annos,
 Et domini superesse rogo, lucemque tueri,
 Nec spisso rapient oblivia nigra sub Orco ;
 Forsitan has laudes, decantatumque parentis
 Nomen, ad exemplum, sero servabitis ævo.* 120

106. *Invidiæque acies transverso tortilis hircuo.*] The best comment on this line is the following description of envy, raised to the highest pitch, in PARAD. L. B. iv. 502.

— Afide the Devil turn'd
 For envy, yet with jealous leer malign
 Ey'd them askance.

* Such productions of true genius, with a natural and noble consciousness anticipating its own immortality, are seldom found to fail.

P S A L M. CXIV.*

Ισραήλ ὅτε παιδὲς, ὅτ' ἀγλαὰ φύλ' Ἰακώβ
 Αἰγύπτιον λίπε δῆμον, ἀπεχθέα, βαρβαρόφωνον,
 Δὴ τότε μένον ἦν ὅσιον γένος ἦες Ἰῶδα.
 Ἐν δὲ θεὸς λαοῖσι μέγα κρείων βασιλεύεν.
 Εἶδε, καὶ ἐντροπάδην φύγαδ' ἐρρώησε θάλασσα
 Κύματι εἰλυμένη ῥοθίῳ, ὃδ' ἄρ' ἐσυφελίχθη
 Ἰρὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν.
 Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 Ὡς κριοὶ σφριγόνωντες εὐτραφεῶς ἐν ἀλῶνι.

5

* Whoever will carefully compare this Psalm with Dupont's version; will find this of Milton far superiour; for in Dupont's version are many solecisms. "Quod INFORTUNUM, says Dawes
 "very candidly, in cæteros iidem quosque, qui a sæculis recenti-
 "oribus Græce scribere tentarunt, cadere dicendum est." MIS-
 CELLAN. p. 1. Dr. J. WARTON.

In my new arrangement, I ought to have placed this piece under the TRANSLATIONS. But being in a learned language, and not in English, I judged it best it should remain here. Milton sent it to his friend Alexander Gill, in return for an elegant copy of hendecasyllables. "Mitto itaque quod non plane meum est, sed
 "et vatis etiam illius vere divini, cujus hanc oden altera ætatis
 "septimana, nullo certo animi proposito, sed subito nescio quo im-
 "petu, ante lucis exortum, ad Græci carminis heroici legem, in
 "lectulo fere concinnabam." He adds, "It is the first and only
 "thing I have ever wrote in Greek, since I left your school; for,
 "as you know, I am now fond of composing in Latin or English.
 "They in the present age who write in Greek, are singing to the
 "deaf. Farewell, and on Tuesday next expect me in London
 "among the booksellers," EPIST. FAM. Dec. 4, 1634. PROSE-
 WORKS, ii. 567. He was now therefore twentyeight years old. In
 the Postscript to Bucer on Divorce, he thus expresses his aver-
 sion to translation. "Me who never could delight in long citations,
 "much less in whole translations; whether it be natural disposition
 "or education in me, or that my mother bore me a speaker of
 "what God made mine own, and not a Translator." PROSE-
 WORKS, vol. i. 293. It was once proposed to Milton to translate
 Homer.

Βασιτέρας

Βαιότεραι δ' ἅμα πάσαι ἀνασκήρτησαν ἐρίπναι, 10
 'Οἷα παρὰ σύριγι Φίλῃ ὑπὸ μητέρι ἄρνες.
 Τίπτε σύγ', αἰνὰ θάλασσα, πέλωρ φύγαδ' ἐρύώσας
 Κύματι ἐλυμένη ροθίῳ; τί δ' ἄρ' ἐσυφελίχθης
 Ἴρὸς Ἰορδάνῃ ποτὶ ἀργυροειδέα πηγὴν;
 Τίπ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέεσθε, 15
 'Ὡς κριοὶ σφριγώωντης εὐτραφεῶν ἐν ἀλαῇ;
 Βαιοτέραι τί δ' ἄρ' ὑμμές ἀνασκήρτησατ' ἐρίπναι,
 'Οἷα παρὰ σύριγι Φίλῃ ὑπὸ μητέρι ἄρνες;
 Σέεο γαῖα τρέσσα θεὸν μεγάλ' ἐκτυπέοντα
 Βαῖα θεὸν τρέξας ὑπατον σέβας Ἰσακίδαο, 20
 'Ὅς τε καὶ ἐκ σπιλάδων ποταμὸς χέει μορμύροντας,
 Κρήνηντ' ἀενάον πέτρης ἀπὸ δακρυόεσσης.

*Philosophus ad regem quendam, qui eum igno-
 tum et insontem inter reos forte captum in-
 sciis damnaverat, τὴν ἐπὶ θανάτῳ πορευόμενον,*
hæc subito misit.

'ὦ ἄνα, εἰ ὀλέσῃς με τὸν ἔνιομον, εἴδ'ε τιν' ἀνδρῶν
 Δεινὸν ὅλως δράσαντα, σοφώτατον ἴδι κάρηνον
 Ῥηϊδίως ἀφέλοιο, τὸ δ' ὕστερον αὖθι νοήσεις,
 Μαψιδίως δ' ἄρ' ἔπειτα τεὸν πρὸς θυμὸν ὀδυρῇ,
 Τοιὸν δ' ἐκ πόλιος περιώνυμον ἄλκαρ ὀλέσας. 5

4. In edition 1645, thus,

Μαψ αὐτως δ' ἄρ' ἔπειτα χρόνῳ μάλα πολλὸν ὀδυρῇ,
 Τοιὸν δ' ἐκ πόλεως. —

The passage was altered, as at present, in edition 1673.

*In Effigiei Ejus * Sculptorem.*

Ἀμαρτῆι γεγράφθαι χειρὶ τήνδε μὲν εἰκόνα
 Φαίης τάχ' ἂν, πρὸς εἶδος αὐτοφυὲς βλέπων.
 Τὸν δ' ἐκτυπωτὸν ἐκ ἐπιγνότες φίλοι
 Γελάτε Φαῦλ' δυσμίμημα ζωγράφου.†

* Of Milton.

† This inscription, a satire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Moseley's edition of these poems, 1645. The print is in an oval: at the angles of the page are the Muses Melpomene, Erato, Urania, and Clio; and in a back-ground a landscape with Shepherds, evidently in allusion to *LYCIPAS* and *L'ALLEGRO*. Conscious of the comeliness of his person, from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude. Salmasius, in his *DEFENSIO REGIA*, calls it *comptulam imaginem*, and declares that it gave him no disadvantageous idea of the figure of his antagonist. But Alexander More having laughed at this print, Milton replies in his *DEFENSIO PRO SE*, "Tu effigiem mei dissimillimam, *prefixam poematibus* vidisti. Ego vero, si impulsu et ambitione librarii me imperito sculptori, propterea quod in urbe alius eo belli tempore non erat, infabre scalpendum permisi, id me neglexisse potius eam rem arguebat, cujus tu mihi nimium cultum objicis." *PROSE-WORKS*, vol. ii. 367. Round it is inscribed *JOHANNIS MILTONI ANGLI EFFIGIES ANNO ÆTATIS VIGESSIMO PRIMO*. There was therefore some drawing or painting of Milton in 1629, from which this engraving was made in 1645, *eo belli tempore*, when the civil war was now begun. The engraver is William Marshall; who from the year 1634, was often employed by Moseley, Milton's bookseller, to engrave heads for books of poetry. One of these heads was of Shakespeare, to his Poems in 1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much laboured hardness. In the year 1670, there was another plate of Milton by Faithorne, from a drawing in crayons by Faithorne, prefixed to his *HISTORY OF BRITAIN*, with this legend, "Gul. Faithorne ad vivum delin. et sculpsit. Joannis Miltoni effigies Ætat. 62. 1670." It is also prefixed to our author's *PROSE-WORKS*, in three volumes, 1698. This is not in Faithorne's best manner. Between the two

prints, hitherto mentioned, allowing for the great difference of years, there is very little if any resemblance. This last was copied by W. Dolle, before Milton's *Logic*, 1672. Afterwards by Robert White; and next by Vertue, one of his chief works, in 1725. There are four or five original pictures of our author. The first, a half length with a laced ruff, is by Cornelius Jansen, in 1618, when he was only a boy of ten years old. It had belonged to Milton's widow, his third wife, who lived in Cheshire. This was in the possession of Mr. Thomas Hollis, having been purchased at Mr. Charles Stanhope's sale for thirty one guineas, in June, 1760. Lord Harrington wishing to have the lot returned, Mr. Hollis replied, "his lordship's whole estate should not repurchase it." It was engraved by J. B. Cipriani, in 1760. Mr. Stanhope bought it of the executors of Milton's widow for twenty guineas. The late Mr. Hollis, when his lodgings in Covent-garden were on fire, walked calmly out of the house with this picture by Jansen in his hand, neglecting to secure any other portable article of value. I presume it is now in the possession of Mr. Brand Hollis. [See *AN PATR.* Note, v. 75.] Another, which had also belonged to Milton's widow, is in the possession of the Onslow family. This, which is not at all like Faithorne's crayon-drawing, and by some is suspected not to be a portait of Milton, has been more than once engraved by Vertue: who in his first plate of it, dated 1731, and in others, makes the age twenty one. This has been also engraved by Houbraken in 1741, and by Cipriani. The ruff is much in the neat style of painting ruffs, about and before 1628. The picture is handsomer than the engravings. This portrait is mentioned in Aubrey's manuscript Life of Milton, 1681, as then belonging to the widow. And he says, "*MEM. Write his name in red letters on his pictures which his widow has, to preserve them.*" Vertue, in a Letter to Mr. Christian the seal engraver, in the British Museum, about 1720, proposes to ask Prior the poet, whether there had not been a picture of Milton in the late lord Dorset's Collection. The duchess of Portland has a miniature of his head, when young: the face has a stern thoughtfulness, and, to use his own expression, is *severe in youthful beauty*. Before Peck's *NEW MEMOIRS* of Milton, printed 1740, is a pretended head of Milton in exquisite mezzotinto, done by the second J. Faber: which is characteristically unlike any other representation of our author I remember to have seen. It is from a painting given to Peck by sir John Meres of Kirkby-Belers in Leicestershire. But Peck himself knew that he was imposing upon the public. For having asked Vertue whether he thought it a picture of Milton, and Vertue peremptorily answering in the negative, Peck replied, "I'll have a scraping from it, however; and let posterity settle the difference." Besides, in this picture the left hand is on a book, lettered *PARADISE LOST*. But Peck supposes the age about twenty five; when Milton had
never

never thought of that poem or subject. Peck mentions a head done by Milton himself on board : but it does not appear to be authenticated. The Richardsons, and next the Tonsons, had the admirable crayon-drawing above-mentioned, done by Faithorne, the best likeness extant, and for which Milton sat at the age of sixty two. About the year 1725, Vertue carried this drawing, with other reputed engravings and paintings of Milton, to Milton's favourite daughter Deborah, a very sensible woman, who died the wife of Abraham Clarke a weaver in Spitalfields, in 1727, aged 76. He contrived to have them brought into the room as if by accident, while he was conversing with her. At seeing the drawing, taking no notice of the rest, she suddenly cried out in great surprise, *O Lord, that is the picture of my father ! How came you by it ?* And stroking down the Hair of her forehead, added, *Just so my father wore his hair.* She was very like Milton. Compare Richardson, *EXPLAN. N. p. xxxvi.* This head by Faithorne, was etched by Richardson the father about 1734, with the addition of a laurel-crown to help the propriety of the motto. It is before the *EXPLANATORY NOTES* on the *PARADISE LOST*, by the Richardsons, Lond. 1734. 8vo. The busts prefixed to Milton's *PROSE-WORKS* by Birch, 1738, and by Baron 1753, are engraved by Vertue from a bad drawing made by J. Richardson, after an original cast in plaister about fifty. Of this cast Mr. Hollis gave a drawing by Cipriani to Speaker Onslow, in 1759. It was executed, perhaps, on the publication of the *DEFENSIO*, by one Pierce an artist of some note, the same who did the marble bust of sir Christopher Wren in the Bodleian library, or by Abraham Simon. Mr. Hollis bought it of Vertue. It has been remodelled in wax by Gosset. Richardson the father also etched this bust, for *The POEMS AND CRITICAL ESSAYS* of S. Say, 1754. 4to. But, I believe, this is the same etching that I have mentioned above, to have been made by old Richardson 1734, and which was now lent to Say's editor, 1754, for Say's *ESSAYS*. Old Richardson was not living in 1754. There is, however, another etching of Milton, by Richardson, the younger, before he was blind, and when much younger than fifty, accompanied with six bombast verses, "Authentic Homer, &c." The verses are subscribed "J. R. jun." The drawings, as well as engravings, of Milton by Cipriani, are many. There is a drawing of our author by Deacon : it is taken from a proof-impression on wax of a seal by Thomas Simon, Cromwell's chief mint-master, first in the hands of Mr. Yeo, afterwards of Mr. Hollis. This, a profile, has been lately engraved by Ryland. Mr. Hollis had a small steel puncheon of Milton's head, a full front, for a seal or ring, by the same T. Simon, who did many more of Milton's party in the same way. The medal of Milton struck by Tanner, for auditor Benson, is after the old plaister-bust, and Faithorne's crayon-piece, chiefly the latter. So is the marble bust in the Abbey, by Rysbrack, 1737. Scheemaker's marble bust, for Dr. Mead,

and bought at his sale by Mr. Duncombe, was professedly and exactly copied from the plaister-bust. Faithorne's is the most common representation of Milton's head. Either that, or the Onflow picture, are the heads in Bentley's, and Tickell's, and Newton's editions. All by Vertue. Milton's daughter Deborah abovementioned, the daughter of his first wife, and his amanuensis, told Vertue, that "her father was of a fair complexion, a little red in his cheeks, and light brown lank hair." *Letter to Mr. Christian*, ut suprà. MS. Brit. Mus.

It is diverting enough, that M. Vadersgucht engraved for Tonson's edition, 1713, a copy of Marshall's print 1645, with his own name, and the accompaniment of this Greek inscription, an unperceived reflection on himself. Vertue's Greek motto is a trite and well known couplet from the *Odyssey*.

Since these imperfect and hasty notices were thrown together, sir Joshua Reynolds has purchased a picture of Milton, for one hundred guineas. It was brought to sir Joshua, 1784, by one Mr. Hunt, a printseller and picture-dealer, who bought it of a broker; but the broker does not know the person of whom he had it. The portrait is dressed in black, with a band; and the painter's mark and date are "S. C. 1653." This is written on the back. "This picture belonged to Deborah Milton, who was her father's amanuensis: at her death was sold to sir W. Davenant's family. It was painted by Mr. Samuel Cooper who was painter to Oliver Cromwell, at the time Milton was Latin Secretary to the Protector. The painter and poet were near of the same age; Milton was born in 1608, and died in 1674, and Cooper was born in 1609, and died in 1672, and were companions and friends till death parted them. Several encouragers and lovers of the fine arts at that time wanted this picture; particularly, Lord Dorset, John Somers esquire, sir Robert Howard, Dryden, Atterbury, Dr. Aldrich, and sir John Denham." Lord Dorset was probably the lucky man; for this seems to be the very picture for which, as I have before observed, Vertue wished Prior to search in lord Dorset's collection. Sir Joshua Reynolds says, "The picture is admirably painted, and with such a character of nature, that I am perfectly sure it was a striking likeness. I have now a different idea of the Countenance of Milton, which cannot be got from any of the other pictures that I have seen. It is perfectly preserved, which shews that it has been shut up in some drawer; if it had been exposed to the light, the colours would long before this have vanished." It must be owned, that this miniature of Milton, lately purchased by sir Joshua Reynolds, strongly resembles Vandyck's picture of Selden in the Bodleian library at Oxford: and it is highly probable that Cooper should have done a miniature of Selden as a companion to the heads of other heroes of the commonwealth. For Cooper painted Oliver Cromwell, in the possession of the Frankland family; and, another, in profile, at Devonshire

*Ad Salfillum, Poetam Romanum, ægrotantem.**

S C A Z O N T E S.

O Musa gressum quæ volens trahis claudum,
 Vulcanioque tarda gaudes incesſu;
 Nec sentis illud in loco minus gratum,
 Quam cum decentes flava Dæiope furas
 Alternat aureum ante Junonis lectum;
 Adesdum, et hæc s'is verba pauca Salfillo
 Refer, Camœna nostra cui tantum est cordi,
 Quamque ille magnis prætulit immerito divis.
 Hæc ergo alumnus ille Londini Milto,
 Diebus hisce qui suum linquens nidum,

shire house: Richard Cromwell at Strawberry-hill: Secretary Thurloe, belonging to Lord James Cavendish: and Ireton, Cromwell's general, now or late in the collection of Charles Polhill esquire, a descendant of Cromwell. Cooper was painter to the party, if such a party could have a painter. The inference, however, might be applied to prove, that this head is Cooper's miniature of Milton. It has been copied by a female artist, in a style of uncommon elegance and accuracy.

* Giovanni Salfilli had complimented Milton at Rome in a Latin tetraſtich, for his Greek, Latin, and Italian poetry. Milton, in return, sent these elegant Scazontes to Salfilli when indisposed.

1. *O Musa gressum quæ volens trahis claudum.*] Mr. Bowle here cites Angelinus Gazæus, a Dutch poet, in *PIA HILARIA*. Antv. 1629. p. 79.

Subclaudicante tibia redi, Scazon.

It is an indispensable rule, which Milton has not here always observed, that the Scazon is to close with a spondee preceded by an iambus.

4. *Quam cum decentes flava Dæiope, &c.*] As the Muses sing about the altar of Jupiter, in *IL PENS.* v. 47. This pagan theology is applied in *PARADISE LOST*, of the angels. B. v. 161.

—And with songs,
 And choral symphonies, day without night,
 CIRCLE his THRONE rejoicing.—

Polique

Polique tractum, pessimus ubi ventorum,
 Infanientis impotensque pulmonis,
 Pernix anhela sub Jove exercet flabra,
 Venit feraces Itali soli ad glebas,
 Visum superba cognitas urbes fama, 15
 Virosque, doctæque indolem juventutis.
 Tibi optat idem hic fausta multa, Salsille,
 Habitumque fesso corpori penitus sanum;
 Cui nunc profunda bilis infestat renes,
 Præcordiisque fixa damnosum spirat; 20
 Nec id pepercit impia, quod tu Romano
 Tam cultus ore Lesbium condis melos.
 O dulce divum munus, O Salus, Hebes
 Germana! Tuque Phœbe morborum terror,
 Pythone cæso, sive tu magis Pæan 25
 Libenter audis, hic tuus sacerdos est.
 Querceta Fauni, vosque rore vinoso
 Colles benigni, mitis Evandri sedes,
 Siquid salubre vallibus frondet vestris,
 Levamen ægro ferte certatim vati. 30
 Sic ille, charis redditus rursum Musis,
 Vicina dulci prata mulcebit cantu.
 Ipse inter atros emirabitur lucos

23. *O dulce divum munus, &c.*] I know not any finer modern Latin lyric poetry, than from this verse to the end. The close which is digressional, but naturally rises from the subject, is perfectly antique.

27. *Querceta Fauni, &c.*] Faunus was one of the deities brought by Evander into Latium, according to Ovid, *FAST. B. v. 99*. This is a poetical address to Rome.

28. — *Mitis Evandri sedes.*] The epithet *MITIS* is finely characteristic of Evander.

33. *Ipse inter atros emirabitur lucos, &c.*] Very near the city of Rome, in the middle of a gloomy grove, is a romantic cavern with a spring, where Numa is fabled to have received the Roman laws from,

Numa, ubi beatum degit otium æternum,
 Suam reclinis semper Ægeriam spectans. 35
 Tumidusque et ipse Tiberis, hinc delinitus,
 Spei favebit annuæ colonorum :
 Nec in sepulchris ibit obfessum reges,
 Nimium sinistro laxus irruens loro :
 Sed fræna melius temperabit undarum, 40
 Adusque curvi falsa regna Portumni.

from his wife Egeria, one of Diana's Nymphs. The grove was called *nemus Aricinum*, and sometimes *Lucus Egeriæ et Camænarum*, and the spring *Fons Egeriæ*. See Ovid's *Fast.* iii. 275. And when Numa died, Egeria is said to have retired hither, to lament his death. Ovid, *METAM.* xv. 487.

——Nam conjux, urbe relicta,
 Vallis Aricinæ densis latet abdita sylvis, &c.

On these grounds Milton builds the present beautiful fiction, that Numa still living in this dark grove in the perpetual contemplative enjoyment of his Egeria, from thence will listen with wonder to the poetry of the neighbouring bard. This place is much frequented in sultry weather by the people of Rome, as a cool retreat. See Montfaucon. *Diar. Ital.* c. xi. p. 152. edit. 1702. Milton might have visited it while at Rome.

32. *Nec in sepulchris ibit obfessum reges,
 Nimium sinistro laxus irruens loro.*] This was Horace's inundation of the Tiber. *Od. L. i. ii.* 18.

——VAGUS ET SINISTRA
 Labitur ripa.——

For the left side, being on a declivity, was soon overflowed. See *ibid.* v. 15.

Ire dejectum monumenta Regis.

M A N S U S.*

Joannes Baptista Mansus, Marchio Villensis, vir ingenii laude, tum literarum studio, nec non et bellica virtute, apud Italos clarus in primis est. Ad quem Torquati Tassi Dialogus extat de Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campaniæ principes celebratur, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib. 20.

Fra cavalier magnanimi, è cortesi,
Risplende il Manfo. —

Is authorem Neapoli commorantem summa benevolentia prosecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab ea urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.†

HÆC quoque, Manse, tuæ meditantur carmina
laudi
Pierides, tibi, Manse, choro notissime Phœbi;

* At Naples Milton was introduced to Giovanni Battista Manfo, marquis of Villa. See PROSE-works, vol. ii. 332. Milton at leaving Naples sent this poem to Manfo. He was a nobleman of distinguished rank and fortune, had supported a military character with high reputation, of unblemished morals, a polite scholar, a celebrated writer, and an universal patron. It was among his chief honours, that he had been the friend of Tasso: and this circumstance, above all others, must have made Milton ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the GERUSALEMME, but Tasso addressed his Dialogue

Quandoquidem ille alium haud æquo est dignatus
honore;

Post Galli cineres, et Mæcenatis Hetrusci.

Tu quoque, si nostræ tantum valet aura Camœnæ,
Victrices hederas inter, laurosque sedebis. 5

Te pridem magno felix concordia Tasso

Junxit, et æternis inscripsit nomina chartis;

Mox tibi dulciloquum non inscia Musa Marinum

Tradidit; ille tuum dici se gaudet alumnum. 10

Dum canit Assyrios divum prolixus amores;

Dialogue on Friendship to Manfo, "IL MANSO, ovvero Dell' Amicitia. Dialogo del Sig. Torquato Tasso. Al molte illustre Sig. Giovanni Battista MANSO. In Napoli, Appresso Gio. Iacomo Carlino, et Antonio Pace, 1596." In quarto. Beside a Dedication expressing the sincerest regard and attachment, five Sonnets from Tasso to Manfo are prefixed, and Manfo is one of the interlocutors. Manfo in return wrote the Life of Tasso, published in 1621. And, as it here seems, of Marino. Hence our author, v. 18.

Nec satis hoc visum est in UTRUMQUE, et nec pia cessant
Officia in tumulto; cupis integros rapere Orco,
Qua potes, atque avidas Parcarum eludere leges;
AMBORUM genus, et varia sub sorte peractam
Describis vitam, moresque, et dona Minervæ, &c.

Among Manfo's other works, are, "EROCALLIA, in Ven. 1628." In twelve Dialogues. And "I Paradosi, 1608." He died in 1645, aged 84. See *supr.* Note on *EPIGR.* vii. i.

† Wood calls this "an elegant Latin poem." *ATH. OXON.* i. F. 263. This judgment undoubtedly came from Edward Philips, Milton's nephew, through Aubrey the antiquary.

1. *Hæc quoque, Manfæ, tuæ meditantur carmina, &c.*] Because he had already been celebrated by many poets. Quadrio says, by more than fifty.

6. See the same verse *AD PATREM*, 102.

10. — *Ille tuum dici se gaudet alumnum.*] Marino cultivated poetry in the academy of the OTIOSI, of which Manfo was one of the founders. Hither he was sent by the Muse, who was *non inscia*, not ignorant of his poetical abilities and inclinations, &c. For at first, against his will, his father had put him to the law.

11. *Dum canit Assyrios divum prolixus amores.*] The allusion is to Marino's poem *IL ADONE*, prolix enough if we consider its sub-

Mollis et Aufonias stupefecit carmine nymphas.
 Ille itidem moriens tibi soli debita vates
 Offa, tibi soli, supremaque vota reliquit:
 Nec manes pietas tua chara fefellit amici; 15
 Vidimus arridentem operoso ex ære poetam.
 Nec satis hoc visum est in utrumque, et nec pia cessant
 Officia in tumulto; cupis integros rapere Orco,
 Qua potes, atque avidas Parcarum eludere leges:
 Amborum genus, et varia sub forte peractam 20

ject; and in other respects spun out to an unwarrantable length. Marino's poem, called *Strage de gli Innocenti*, was published in 1633, about four years before Milton visited Italy. To this poem Milton is supposed to have been indebted in *PARADISE LOST*. Mr. Hayley thinks it therefore very remarkable, that our author should not here have mentioned this poem of Marino, as well as his *ADONE*. The observation at first sight is pertinent and just. But it should be remembered, that Milton did not begin his *PARADISE LOST* till many years after this Epistle was written, and therefore such a poem could now be no object. Milton thought it sufficient to characterise Marino by his great and popular work only, omitting his other and less conspicuous performances. See Kippis's *BIOGR. BRIT.* iv. p. 341. From what is here said, however, it may be inferred, that Milton could be no stranger to the *STRAGE*, and must have seen it at an early period of his life.

16. *Vidimus arridentem operoso ex ære poetam.*] Marino's monument at Naples erected by Manso. But the Academy of the *HUMORISTI* are said, in Marino's epitaph, to have been the chief contributors.

Tasso was buried, in 1595, in the church of the monastery of saint Onufrius at Rome; and his remains were covered, by his own desire, only with a plain stone. Cardinal Cynthio whom he made his heir, soon afterwards proposed to build a splendid tomb to his memory; but the design never was carried into execution. Manso, to whom he bequeathed only his picture, and to whom he had committed some directions about his funeral, coming from Naples to Rome about 1605, and finding not so much as his name inscribed on the stone under which he was laid, offered to erect a suitable monument, but was not permitted. However, he procured this simple but expressive inscription to be engraved on the stone, *TORQUATI TASSI OSSA*. At length the monument which now appears, was given by Cardinal Bevilacqua, of an illustrious family of Ferrara.

For

Describis vitam, moresque, et dona Minervæ;
 Æmulus illius, Mycalen qui natus ad altam,
 Rettulit Æolii vitam facundus Homeri.
 Ergo ego te, Clius et magni nomine Phoebi,
 Manse pater, jubeo longum salvere per ævum, 25
 Missus Hyperboreo juvenis peregrinus ab axe.
 Nec tu longinquam bonus aspernabare Musam,
 Quæ nuper gelida vix inutrita sub Arcto,
 Imprudens Italas ausa est volitare per urbes.
 Nos etiam in nostro modulantes flumine cygnos 30
 Credimus obscuras noctis sensisse per umbras,
 Qua Thamefis late puris argenteus urnis

For a more particular account of the very singular attentions and honours which Marino received from Manfo, the reader is referred to the Italian LIFE of Marino, by F. Ferrari, published at Venice in 1633. 4to. At the end of Marino's STRAGE DE GLI INNOCENTI, and other poems. See p. 68. 82. 89. 90. Marino died at Naples in 1625, aged fifty six.

22. —*Mycalen qui natus ad altam, &c.*] Plutarch, who wrote the Life of Homer. He was a native of Bæotia, where Mycale is a mountain. It is among those famous hills that blazed in Phæton's conflagration, Ovid, METAM. ii. 223. The allusion is happy, as it draws with it an implicit comparison between Tasso and Homer. In the epithet *facundus*, there is much elegance and propriety. Plutarch is the great master of ancient biography.

23. See above, EL. i. 23.

28. *Quæ nuper gelida, &c.*] An insinuation, that cold climates are unfriendly to genius. As in PARAD. L. B. ix. 44.

—Or COLD

CLIMATE, or years damp my intended wing, &c.

See Note on EL. vi. 6.

30. *Nos etiam in nostro modulantes flumine cygnos, &c.*] We northern men are not so unpoetical a race. Even we have the melodious swan on our Thames, &c.

32. *Qua Thamefis, &c.*] Spenser. H.

This very probable supposition may be further illustrated. Spenser was born in London, before described as the "Urbs REFLUA
 "quam Thamefis alluit unda." EL. i. 9. And he is properly

Y y z

ranked

Oceani glaucos perfundit gurgite crines :
Quin et in has quondam pervenit Tityrus oras.

Sed neque nos genus incultum, nec inutile Phœbo,
Qua plaga septeno mundi fulcata Trione 36
Brumalem patitur longa sub nocte Boöten.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes spicas, et lutea mala canistris,
Halantemque crocum, perhibet nisi vana vetustas,
Mifimus, et lectas Druidum de gente choreas. 41
Gens Druides antiqua, sacris operata deorum,
Heroum laudes, imitandaque gesta canebant ;
Hinc quoties festo cingunt altaria cantu,
Delo in herbosa, Graiæ de more puellæ, 45
Carminibus lætis memorant Corineida Loxo,

ranked with Chaucer. And the allusion may be to Spenser's *EPI-
THALAMIUM* of Thames, a long Episode in the *FAIRY QUEEN*,
iv. xi. 8. See also his *PROTHALAMIUM*.

I believe it is an old tradition, that if swans sing, it is in the
darkest and coldest nights of winter. See Van Triff's *LETT.* on
Iceland, p. 143.

34. *Quin et in has quondam pervenit Tityrus oras.*] Like me too,
Chaucer travelled into Italy. In Spenser's *Pastorals*, Chaucer is
constantly called *TITYRUS*.

38. *Nos etiam Colimus Phœbum, &c.*] He avails himself of a
notion supported by Selden on the *POLYOLBION*, that Apollo
was worshipped in Britain. See his *Notes* on *SONGS*, viii. ix. Sel-
den supposes also, that the British Druids invoked Apollo. See
the next Note. And Spanheim on *Callimachus*, vol. ii. 492. seq.

41. *Mifimus, et lectas Druidum de gente choreas.*] He insinuates,
that our British Druids were poets. As in *LYCIDAS*, v. 53.

Where your old *BARDS* the famous *Druids* lie.

The poetical character of the *Druids* is attested by Cesar, *BELL.*
GALL. vi. 4. "Magnum numerum versuum ediscere dicuntur."

43. *Heroum laudes, imitandaque gesta canebant.*] See almost the
same verse *AD PATREM*, v. 46.

45. — *Graiæ de more puellæ.*] Ovid, *METAM.* ii. 711.

Illa forte die castæ de more puellæ, &c.

46. Our author converts the three Hyperborean Nymphs who
sent

Fatidicamque Upin, cum flavicoma Hecaërge,
Nuda Caledonio variatas pectora fuco.

Fortunate senex, ergo quacunque per orbem
Torquati decus, et nomen celebrabitur. ingens, 50
Claraque perpetui succrescet fama Marini;
Tu quoque in ora frequens venies, plausumque
virozum,

Et parili carpes iter immortale volatu.

Dicetur tum sponte tuos habitasse penates

Cynthius, et famulas venisse ad limina Musas: 55

At non sponte domum tamen idem, et regis adivit

sent fruits to Apollo in Delos, into British goddesses. See Callimachus, HYMN. DEL. v. 292.

Οὐπὶς τε, Λοξώτι, καὶ εὐαίων Ἐκαέρῃ,
Θυγατέρες Βορέας, &c. —

Upisque, et Loxo, et beata Hecæerge,
Filiæ Boreæ, &c. —

Milton here calls Callimachus's Loxo, CORINEIS, from Corineus a Cornish giant: and supposes, that the naked bosoms of these three Nymphs were tinged with Caledonian or Picish woad. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei.

52. *Tu quoque in ora frequens venies, plausumque virozum.*] So Propertius, as Mr. Bowle observes, iii. ix. 32.

—VENIES TU QUOQUE IN ORA VIRUM.

This association of immortality is happily inferred.

56. *At non sponte domum tamen, &c.*] Apollo, being driven from heaven, kept the cattle of king Admetus in Thessaly, who had entertained Hercules. This was in the neighbourhood of the river Peneus, and of mount Pelion, inhabited by Chiron. It has never been observed, that the whole context is a manifest imitation of a sublime Chorus in the ALCESTIS of Milton's favourite Greek dramatist, Euripides, v. 581. seq.

Σε τοι καὶ ὁ Πύθιος

Εὐλύρας Ἀπόλλων

Ἡξίωσι ναίειν

Ἐτλη δὲ σοὶσι μνησθῆναι

Εἰ δόμοις γενέσθαι,

Δοχμῶν διὰ κλισίων

Βοσκήμασι

Rura Pheretiadæ, cœlo fugitivus Apollo;
 Ille licet magnum Alciden fufceperat hofpes;
 Tantum ubi clamofos placuit vitare bubulcos,
 Nobile manfueti ceflit Chironis in antrum,

60

Βοσκήμασι σοῖσι συρίζων
 Ποιμνίτας ὑμεναίης.
 Σὺν δ' ἐποιμαίνοντο χαρᾷ μελέ-
 ων βαλῖαι τε λύγες,
 Ἔβα δὲ, λιποῦσ' Ὀδρυ-
 ος νῶπαν, λεόντων
 Ἄ δαφνοῖος ἦλα·
 Ἐχόρευσε δ' ἀμφὶ σὺν κιδάραν
 Φοῖβε, ποικιλόδριξ
 Νέβρος, ὑψικόμων πέραν
 Βαίνουσ' ἐλατῶν σφύρω κέφω,
 Χαίρουσ' εὐφρονι μολεπᾷ.

*Te quoque [domus Admeti] Pythius
 Bonus lyræ magister Apollo
 Dignatus est habitare;
 Et sustinuit opilio tuis
 In pascuis fieri,
 Per obliquos colles,
 Canens tuis pecudibus
 Pastorales hymenæos.
 Et simul pascebantur oblectatione carminum
 Maculosæ lynces.
 Iovit autem, linquens Othyrum
 Saltum, leonum
 Fulva cohors.
 Saltavit autem circa tuam citharam,
 O Phœbe, vario-villo-præditus
 Hinnulus, supra alticomas
 Abietes saliens levi pede,
 Gaudens læto carmine,*

57. See Ovid, FAST. ii. 239.

Cynthius Admeti vaccas pavisse PHEREAS, &c.

And EPIST. HEROÏD. EP. v. 151. *Pheretiades* occurs more than once in Ovid. From Homer, IL. ii. 763. xxiii. 376.

60. *Nobile mansueti ceflit Chironis in antrum.*] Chiron's cavern was ennobled by the visits and education of sages and heroes. Chiron is styled *mansuetus*, because, although one of the Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wisdom, and the most humane virtues. Or, he may be called *mansuetus*, either on account of his mildness as a teacher, or his hospitality

Irriguos inter saltus, frondosæque tectæ,
 Peneium prope rivum: ibi sæpe sub ilice nigra,
 Ad citharæ strepitum, blanda prece victus amici,
 Exilii duros lenibat voce labores.
 Tum neque ripa suo, barathro nec fixa sub imo 65
 Saxa stetero loco; nutat Trachinia rupes,

talities to strangers. See a beautiful Poem in Doddsley's Miscellanies, by the late Mr. Bedingsfield, called the EDUCATION of ACHILLES. Mr. Steevens adds, "The most endearing instance of the *mansuetude* of Chiron, will be found in his behaviour when the Argo sailed near the coast on which he lived. He came down to the very margin of the sea, bringing his wife with the young Achilles in her arms, that he might shew the child to his father Peleus who was proceeding on the voyage with the other Argonauts. Apollon. Rhod. lib. v. 553."

Πηλείδην Ἀχιλλῆα φίλῳ δειδύσκετο πατρί."

Ibid. — *Chironis in antrum,*] The end of a verse in Ovid, METAM. iii. 631.

64. *Exilii duros lenibat voce labores.*] Ovid says, that he soothed the anxieties of love, not of banishment, with his music; and it is related, or implied, by Tibullus, and others, that he was enamoured of Admetus when a boy, or the grandson of an elder Admetus. Ovid, METAM. ii. 684.

Dumque AMOR est curæ, dum te tua fistula mulcet.

See also EPIST. HEROÏD. Ep. v. 151. FAST. ii. 239. Callimachus more expressly, HYMN. APOLL. v. 49.

— Ἐπ' Ἀμφρυσιῶν ζευγῆτιδας ἔτρεφεν Ἰππῆες,
 Ἡΐδ' ἐν ἱερῷ κεκαυμένος Ἀδμήτιοιο.

— *Juxta Amphrysum parvit jugales equos,
 Inflammatus amore impuberis Admeti.*

But Milton uniformly follows Euripides, who says that Apollo was unwillingly forced into the service of Admetus by Jupiter, for having killed the Cyclopes, ALCEST. v. 6. Thus, v. 56.

At non SPONTE domum tamen idem, &c. —

The very circumstance which introduces this fine compliment and digression.

65. *Tum neque ripa suo, &c.*] The bank of the river Peneus, just mentioned.

66. — *Nutat Trachinia rupes.*] Mount Oeta, connected with the mountains, Pelion in which was Chiron's cave, and Othrys mentioned in the passage just cited from Euripides. See Ovid, METAM. vii. 353. But with no impropriety, Milton might here mean

Nec sentit solitas, immania pondera, silvas;
Emotæque suis properant de collibus orni,
Mulcenturque novo maculosi carmine lynces.

Diis dilecte senex, te Jupiter æquus oportet 70
Nascentem, et miti lustrarit lumine Phœbus,
Atlantisque nepos; neque enim, nisi charus ab ortu
Diis superis, poterit magno favisse poetæ.
Hinc longæva tibi lento sub flore senectus
Vernat, et Æsonios lucratur vivida fusos; 75
Nondum deciduos fervans tibi frontis honores,
Ingeniumque vicens, et adultum mentis acumen.
O mihi si mea fors talem concedat amicum,
Phœbæos decorasse viros qui tam bene norit,
Siquando indigenas revocabo in carmina reges, 80

mean Pelion by the *Trachinian rock*; which, with the rest, had *immania pondera silvas*, and which Homer calls εἰσοσιφύλλον, *frondosum*. Its *Orni* are also twice mentioned by V. Flaccus, ARGON. B. i. 406. "Quantum Peliacas in vertice vicerat ORNOS." Again, B. ii. 6. "Jamque fretis summas æquatum Pelion ORNOS."

72. *Atlantisque nepos*—] See DE ID. PLATON. Note on v. 27. Mercury is the god of eloquence.

73. — *Magno favisse poetæ*.] The great poet Tasso. Or a great poet like your friend Tasso. Either sense shews Milton's high idea of the author of the GERUSALEMME.

74. — *Lento sub flore senectus Vernat, &c.*] There is much elegance in *lento sub flore*. I venture to object to *vernat senectus*.

79. *Phæbæos decorasse viros, &c.*] *Phæbeos* is intirely an Ovidian epithet. As, "PHOEBAEA lyra." EPIST. HEROÏD. xvi. 180. "PHOEBAEIS fortibus." METAM. iii. 130. And in numerous other places. See above, EL. vii. 46.

80. *Si quando indigenas revocabo in carmina reges, Arturumque etiam sub terris bella moventem, &c.*] The *indigenæ reges* are the antient kings of Britain. This was the subject for an epic poem that first occupied the mind of Milton. See the same idea repeated in EPITAPH. DAMON. v. 162. King Arthur, after his death, was supposed to be carried into the subterraneous land of Faerie or of Spirits, where he still reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer

Artūrumque etiam sub terris bella moventem !
 Aut dicam invictæ sociali fœdere menfæ
 Magnanimos heroas ; et, O modo spiritus adfit,
 Frangam Saxonicas Britonum sub Marte phalanges !
 Tandem ubi non tacitæ permenſus tempora vitæ,
 Annorumque fatur, cineri ſua jura relinquam,
 Ille mihi lecto madidis aſtaret ocellis,
 Aſtanti ſat erit ſi dicam, ſim tibi curæ ;
 Ille meos artus, liventi morte ſolutos,
 Curaret parva componi molliter urna :

90

conquer all his old enemies, and reſtabliſh his throne. He was, therefore, *ETIAM movens bella ſub terris*, *STILL* meditating wars under the earth. The impulſe of his attachment to this ſubject was not entirely ſuppreſſed : it produced his *History of Britain*. By the expreſſion, *revocabo in carmina*, the poet means, that theſe ancient kings, which were once the themes of the Britiſh bards, ſhould now again be celebrated in verſe.

Milton in his *CHURCH-GOVERNMENT*, written 1641, ſays, that after the example of Taſſo, “ it haply would be no raſhneſs, “ from an equal diligence and inclination, to preſent the like offer “ in one of our own *ANCIENT STORIES*.” *PROSE-WORKS*, i. 60. It is poſſible that the advice of Maſſo, the friend of Taſſo, might determine our poet to a deſign of this kind.

82. — *Sociali fœdere menſæ*, &c.] The knights, or affiliated champions, of king Arthur’s Round Table.

84. The fabulous exploits of the Britiſh Arthur againſt the Saxons.

85. *Annorumque ſatur*, &c. &c.] Mr. Steevens thinks, that the context is amplified from a beautiful paſſage in the *MEDÆA* of Euripides, v. 1032. Medea ſpeaks to her ſons.

Εἶχον ἐλπίδας
 Πολλὰς ἐν ἡμῶν γηροβοσκήζειν τ’ ἔμει,
 Καὶ κατθανῶσαν χερσὶν εὖ περιτείλειν
 Ζηλωτὴν ἀνδρώποισι. —

90. — *Parva componi molliter urna*.] I take this opportunity of obſerving, that Milton’s biographers have given no clear or authentic account of the place of his interment. He died of the gout at his houſe in Bunhill-fields, about the tenth day of November, 1674, not quite ſixty fix. His burial is thus entered in the Register of Saint Giles’s Cripplegate. “ *John Melton*, gentleman. Conſumption,
 VOL. I. Z z z

Forfitan et nostros ducat de marmore vultus,
Nectens aut Paphia myrti aut Parnasside lauri

"sumption, Chancel. 12 Nov. 1674." I learn from Aubrey's manuscript, "He was buried at the upper end in S. Gyles Cripplegate chancell, *Mem.* His Stone is now, 1681, removed; for about two years since, the two steppes to the communion-table were rayfed. I ghesse Jo. Speed and he lie together." Hearne has very significantly remarked, that Milton was buried in the same church in which Oliver Cromwell was married. *COLL. MSS.* vol. 143. p. 155. He was interred near his father's grave, who died very old in 1647. Fenton, about the year 1725, searching in this church for Milton's monument, found a small stone, traditionally supposed to have denoted the place of his interment: but the sexton said, that no inscription had been legible for more than forty years. "This sure, says Fenton, could never have happened in so short a space of time, unless the epitaph had been industriously erased: and that supposition carries with it so much inhumanity, that I think we ought to believe it was not erected to his memory." Whether it was or not, no man's epitaph was more likely to be defaced; although no man's ought to have been more inviolably and respectfully preserved. Toland, in *Milton's Life*, written in 1698, says, that he was buried in the Chancel of this church, "where the piety of his admirers will shortly erect a monument becoming his worth, and the encouragement of letters in King William's reign." p. 46. But this design was never executed. In the *Surveys of London*, published about the beginning of the present century, and later, Milton is said to be buried in the Chancel of this church, but without any monument. The spot of his interment has within these few years been exactly ascertained. In 1777, Mr. Baskerville, an attorney of Crosby-square in Bishopsgate Street, an enthusiastic admirer of Milton, wished on his death-bed to be buried by Milton's side. Accordingly, on his death, the proper search was made in Cripplegate church; and it was found, that Milton was buried near the Pulpit, on the right hand side at the upper end of the middle aisle. Milton's coffin was of lead, and appeared to be in good preservation.

92. *Nectens aut Paphia myrti aut Parnasside lauri*
Freunde comus.—} SO AD PATREM, v. 16.

Et nemoris laureta sacri PARNASSIDES umbræ.

Ovid, *METAM.* xi. 165.

Ille caput flavum lauro PARNASSIDE vinctus.

Virgil's epithet is PARNASSIUS. In the text, he joins the Myrtle and the Laurel, as in *LYCIDAS*, v. i.

Yet

Fronde comas, at ego secura pace quiescam.
 Tum quoque, si qua fides, si præmia certa bonorum,
 Ipse ego cælicolum semotus in æthera divum, 95
 Quo labor et mens pura vehunt, atque ignea virtus,
 Secreti hæc aliqua mundi de parte videbo,
 Quantum fata sinunt: et tota mente serenum
 Ridens, purpureo suffundar lumine vultus,
 Et simul æthereo plaudam mihi lætus Olympo. 100

E P I T A P H I U M D A M O N I S.

A R G U M E N T U M.

*Thyrsis et Damon ejusdem viciniae pastores, eadem studia sequuti, a pueritia amici erant, ut qui plurimum. Thyrsis animi causa profectus peregre de obitu Damonis nuncium accepit. Demum postea reversus, et rem ita esse comperto, se, suamque solitudinem hoc carmine deplorat. Damonis autem sub persona hic intelligitur Carolus Deodatus ex urbe Hetru-riæ Luca paterno genere oriundus, cætera Anglus; ingenio, doctrina, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius.**

Yet once more, O ye LAURELS, once more,
 Ye MYRTLES brown, &c.—

* See Notes on EL. i. Charles Deodate's father, Theodore, was born at Geneva, of an Italian family, in 1574. He came young into England, where he married an English Lady of good birth and fortune. He was a doctor in Physic; and, in 1609, appears to have been physician to Prince Henry, and the princess Elizabeth, afterwards queen of Bohemia. Fuller's WORTHIES, MIDDLESEX, p. 186. He lived then at Brentford, where he performed

Z z z z

a wonderful

Himerides nymphæ (nam vos et Daphnin et
 Hylan,
 Et plorata diu meministis fata Bionis)
 Dicite Sicelicum Thamefina per oppida carmen :
 Quas miser effudit voces, quæ murmura Thyrsis,

a wonderful cure by phlebotomy ; as appears by his own narrative of the case, in a Letter dated 1629, printed by Hakewill at the end of his *Apologie*, Lond. 1630. Signat. Yy 4. Hakewill calls him, " Dr. Deodate, a French physician living in London, " &c. See *Apol.* L. iii. §. v. p. 218. One of his descendants, Mons. Anton. Josuë Diodati, who has honoured me with some of these notices, is now the learned Librarian of the Republic of Geneva.

Theodore's Brother, Giovanni Deodati, was an eminent theologist of Geneva ; with whom Milton, in consequence of his connection with Charles, contracted a friendship during his abode at Geneva, and whose annotations on the Bible were translated into English by the puritans. The original is in French, and was printed at Geneva, 1638. He also published, " *Theses lx de Peccato in* " *Genere et specie*, Genév. 1620."—" *I SACRI SALMI, messi in* " *rime Italiane da Giovanni Diodati*, 1631. 12mo."—" An Italian " Translation of the Bible, 1607."—And " An Answer sent to " the Ecclesiastical Assembly at London, with marginal observa- " tions by king Charles the first. *Newcastle*, 1647." But this last is a translation into English, by one of the puritans. Perhaps the only genuine copy of it, for there were many spurious editions, is now to be seen in the Bodleian library. See a curious story concerning this G. Deodati, of his preaching at Venice in a trooper's habit, and converting a Venetian courtesan, in Lord Orrery's *MEMOIRS* by T. Morrice, prefixed to *STATE PAPERS*, ch. i. In which it is said by Lord Orrery, who lived a year in his house, that he was not unfavourably disposed towards the English hierarchy, but wished it might be received under some restrictions at Geneva ; that he was a learned man, a celebrated preacher, and an excellent companion. The family left Italy on account of religion, Compare Archbishop Usher's *LETTERS*, Lond. 1686. ad calc. *LETT.* xii. p. 14.

1. *Himerides Nymphæ.*—] Himera is the famous bucolic river of Theocritus, who sung the death of Daphnis, and the loss of Hy-las. Bion, in the next line, was lamented by Moschus. In the Argument of this Pastoral, " *Rem ita esse comperto*," Tickell has ignorantly and arbitrarily altered *comperto* to *comperiens*. He is followed, as usual, by Fenton.

Et

Et quibus assiduus exercuit antra querelis, 5
 Fluminaque, fontesque vagos, nemorumque recessus;
 Dum sibi præreptum queritur Damona, neque altam
 Luctibus exemit noctem, loca sola pererrans.
 Et jam bis viridi surgebat culmus arista,
 Et totidem flavas numerabant horrea messes, 10
 Ex quo summa dies tulerat Damona sub umbras,
 Nec dum aderat Thyrsis; pastorem scilicet illum
 Dulcis amor Musæ Thusca retinebat in urbe :
 Ast ubi mens expleta domum, pecorisque relictæ
 Cura vocat, simul assueta feditque sub ulmo, 15
 Tum vero amissum tum denique sentit amicum,
 Cœpit et immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi ! quæ terris, quæ dicam numina cœlo,
 Postquam te immiti rapuerunt funere, Damon! 20
 Siccine nos linquis, tua sic sine nomine virtus
 Ibit, et obscuris numero sociabitur umbris?
 At non ille, animas virga qui dividit aurea,
 Ista velit, dignumque tui te ducat in agmen, 24
 Ignavumque procul pecus arceat omne silentum.

Ite domum impasti, domino jam non vacat, agni.
 Quicquid erit, certe nisi me lupus ante videbit,
 Indeplorato non comminuere sepulchro,
 Constabitque tuus tibi honos, longumque vigebit

13. Thyrsis, or Milton, was now at Florence. It is observable, that he gives this name to the Spirit, assuming the habit of a shepherd, in COMUS.

15. — *Assueta feditque sub ulmo.*] IL PENS. v.
 Gently o'er th' ACCUSTOM'D OAK.

28. *Indeplorato non comminuere sepulchro.*] OVID, TRIST. iii.
 iii. 45.

Sed sine funeribus caput hoc, sine honore sepulchri,
 INDEPLORATUM barbara terra teget ?

METAM.

Inter pastores: Illi tibi vota secundo 30
 Solvere post Daphnin, post Daphnin dicere laudes,
 Gaudebunt, dum rura Pales, dum Faunus amabit:
 Si quid id est, priscamque fidem coluisse, piumque,
 Palladiasque artes, fociumque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni.
 Hæc tibi certa manent, tibi erunt hæc præmia,
 Damon, 36

At mihi quid tandem fiet modo, quis mihi fidus
 Hærebit lateri comes, ut tu sæpe solebas
 Frigoribus duris, et per loca sæta pruinis,
 Aut rapido sub sole, siti morientibus herbis? 40
 Sive opus in magnos fuit eminus ire leones,
 Aut avidos terrere lupos præsepibus altis;
 Quis fando sopire diem, cantuque solebit?

Ite domum impasti, domino jam non vacat, agni.
 Pectora cui credam? quis me lenire docebit 45
 Mordaces cūras, quis longam fallere noctem
 Dulcibus alloquiis, grato cum sibilat igni
 Molle pyrum, et nucibus strepitat focus, et malus
 Auster

Miscet cuncta foris, et desuper intonat ulmo?

Ite domum impasti, domino jam non vacat, agni.
 Aut æstate, dies medio dum vertitur axe, 51

METAM. xi. 670.

—Nec me

INDEPLORATUM sub inania Tartara mitte.

And in the IBIS, v. 166.

Nec tibi continget funus, lacrymæque tuorum;

INDEPLORATUM projiciere caput.

See Note on LYCID. v. 14.

46. See Note on SONNET, xx. 3. And EL. vi. 12.

52. In Theocritus, the shepherds are afraid to wake Pan who constantly sleeps in the middle of the day, IDYLL. i. 16. See also Fletcher,

Cum Pan æsculea somnum capit abditus umbra,
 Et repetunt sub aquis sibi nota fedilia nymphæ,
 Pastoresque latent, stertit sub sepe colonus;
 Quis mihi blanditiasque tuas, quis tum mihi risus,
 Cecropiosque sales referet, cultosque lepores? 56

Ite domum impasti, domino jam non vacat, agni,
 At jam solus agros, jam pascua solus oberro,
 Sicubi ramosæ densantur vallibus umbræ;
 Hic ferum expecto; supra caput imber et Eurus 60
 Triste sonant, fractæque agitata crepuscula sylvæ.

Ite domum impasti, domino jam non vacat, agni.
 Heu, quam culta mihi prius arva procacibus herbis
 Involuntur, et ipsa situ seges alta fatiscit!
 Innuba neglecto marcescit et uva racemo, 65
 Nec myrteta juvant; ovium quoque tædet, at illæ
 Mœrent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
 Tityrus ad corylos vocat, Alphesibœus ad ornos,
 Ad salices Aegon, ad flumina pulcher Amyntas, 70
 "Hic gelidi fontes, hic illita gramina musco,
 "Hic Zephyri, hic placidas interstrepit arbutus
 "undas;"

Ista canunt furdo, frutices ego nactus abibam.

Ite domum impasti, domino jam non vacat, agni.
 Mopsus ad hæc, nam me redeuntem forte notarat,

Fletcher, FAITHFUL SHEPHERD. A. i. S. i. vol. iii. p. 107. Who imitates Theocritus, without seeing the superstition annexed to the time of noon.

Lest the great Pan do awake,
 That sleeping lies in a deep glade
 Under a broad beech's shade.

66. — *Ovium quoque tædet, at illæ*

Mœrent, inque suum convertunt ora magistrum.] So in LYCIDAS, v. 125.

The hungry sheep look up, and are not fed.

(Et

(Et callebat avium linguas, et sidera Mopfus) 76
 Thyrsi, quid hoc? dixit, quæ te coquit improbabilis?
 Aut te perdit amor, aut te male fascinat astrum,
 Saturni grave sæpe fuit pastoribus astrum,
 Intimaque obliquo figit præcordia plumbo. 80

Ite domum impasti, domino jam non vacat, agni.
 Mirantur nymphæ, et quid te, Thyrsi, futurum est?
 Quid tibi vis? aiunt, non hæc solet esse juventæ
 Nubila frons, oculique truces, vultusque severi,
 Illa choros, lususque leves, et semper amorem 85
 Jure petit: bis ille miser qui ferus amavit.

Ite domum impasti, domino jam non vacat, agni.
 Venit Hyas, Dryopeque, et filia Baucidis Aegle,
 Docta modos, citharæque sciens, sed perdita fastu;
 Venit Idumanii Chloris vicina fluenti; 90
 Nil me blanditiæ, nil me solantia verba,
 Nil me, si quid adest, movet, aut spes ulla futuri.

Ite domum impasti, domino jam non vacat, igni.
 Hei mihi, quam similes ludunt per prata juvenci,

79. Planet-struck by the planet Saturn. See *LYCID.* v. 138. *ARCAD.* v. 52. But why is the influence of this planet more particularly fatal to shepherds? Unless on account of its coldness. It is in general called a noxious star: and Propertius says, *L. iv.* i. 84.

Et GRAVE Saturni sydus in omne caput.

Its melancholy effects are here expressed by its wounding the heart with an arrow of lead. And perhaps our author had a concealed allusion to this Saturnine Lead, in making his MELANCHOLY the daughter of Saturn. *IL PENS.* v. 43.

With a sad LEADEN downward cast, &c.

89. *Docta modos, citharæque sciens.* —] Horace, *Od.* iii. ix. 9.

Dulces docta modos, et citharæ sciens.

90. The river Chelmer in Essex is called *IDUMANIUM FLUENTUM*, near its influx into Black-water bay. Ptolemy calls this bay *Portus Idumanius*.

Omnes

Omnes unanimi secum sibi lege sodales ! 95
 Nec magis hunc alio quisquam fecernit amicum
 De grege, sic densi veniunt ad pabula thoës,
 Inque vicem hirsuti paribus junguntur onagri;
 Lex eadem pelagi, deserto in littore Proteus
 Agmina Phocarum numerat, vilisque volucrum 100
 Passer habet semper quicum sit, et omnia circum
 Farra libens volitat, sero suo tecta revivens;
 Quem si fors letho objecit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium socio petit inde volatu. 105
 Nos durum genus, et diris exercita fatis
 Gens homines, aliena animis, et pectore discors;
 Vix sibi quisque parem de millibus invenit unum;
 Aut si fors dederit tandem non aspera votis,
 Illum inopina dies, qua non speraveris hora, 110
 Surripit, æternum linquens in sæcula damnum.
 Ite domum impasti, domino jam non vacat, agni.
 Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivosaam !
 Ecquid erat tanti Romam vidisse sepultam, 115
 (Quamvis illa foret, qualem dum viseret olim,
 Tityrus ipse suas et oves et rura reliquit;)
 Ut te tam dulci possem caruisse sodale,
 Possem tot maria alta, tot interponere montes,
 Tot sylvas, tot saxa tibi, fluviosque sonantes ! 120

113. *Heu quis me ignotas, &c.*] He has parodied a verse in Virgil's Eclogues, into a very natural and pathetic complaint, *Et quæ tanta fuit Romam*, &c. i. 27. And there is much address in the parenthesis introducing Virgil, which points out that verse.

116. *Quamvis illa foret, &c.*] Although Rome was as fine a city at present, as when visited by Tityrus or Virgil, *Ecl.* i. ut supr.

119. He addresses the same sentiment to Deodate while living, *EL.* iv. 21. Milton, while in Italy, visited Rome twice.

Ah certe extremum licuisset tangere dextram,
Et bene compositos placide morientis ocellos,
Et dixisse, "Vale, nostri memor ibis ad astra."

Ite domum impasti, domino jam non vacat, agni.
Quamquam etiam vestri nunquam meminisse pigebit,
Pastores Thufci, Musis operata juvenus, 126
Hic Charis, atque Lepos; et Thuscus tu quoque
Damon,

Antiqua genus unde petis Lucumonis ab urbe.
O ego quantus eram, gelidi cum stratus ad Arni
Murmura, populeumque nemus, qua mollior herba,
Carpere nunc violas, nunc summas carpere myrtos,
Et potui Lycidæ certantem audire Menalcam. 132
Ipse etiam tentare ausus sum, nec puto multum
Displicui, nam sunt et apud me munera vestra
Fiscellæ, calathique, et cerea vincla cicutæ: 135
Quin et nostra suas docuerunt nomina fagos
Et Datis, et Francinus, erant et vocibus ambo

128. — [*Lucumonis ab urbe.*] Luca, or Lucca, an antient city of Tuscany, was founded by Lucumon or Leumon, an Hetruscan king. See the first Note on EL. i.

137. *Et Datis, et Francinus.* —] Carlo Dati of Florence, with whom Milton corresponded after his return to England. In a Latin Letter to Dati, dated at London, Apr. 21, 1647, Milton speaks of having sent this poem to Dati, and also mentions his intention of sending his book of Latin poems published two years before, 1645. PROSE-WORKS, vol. ii. 572. Dati has a Latin eulogy prefixed to the POEMATA, edit. 1673. So has Antonio Francini an Italian ode, of considerable merit.

In Burman's SYLLOGE, in a Letter from Cuperus to Heinsius, dated 1672, a Carolus Datus is mentioned, "cujus eruditionis sponforem habeo librum de VITA PICTORUM." vol. ii. 671. That is, his LIVES of four of the Antient Painters. Again in another from the same, dated 1676, his death is mentioned with much regret; where he is called *vir in Etruscis præstantissimus*, and one whose loss would be deeply felt by the learned. *ibid.* 693. In another, from N. Heinsius, dated 1647, he is called "amicissimum mihi juvenem." *ibid.* 193. Again, *ibid.* 806, 820, 826, 827. In another from the same, dated 1652, "Scribit ad me Datus Florentiæ in Mediceo codice extare, &c." *ibid.* 294. He corresponds with J. Vossius

Et studiis noti, Lydorum sanguinis ambo,

Ite domum impasti, domino jam non vacat, agni.

J. Vossius in 1647. *ibid.* 573. Vossius, and others, with him to publish Doni's book of Inscriptions. *ibid.* 574. seq. Spanheim, in 1661, writes to N. Heinsius to introduce him to Carlo Dati and other learned men at Florence. *ibid.* 817. In a Letter from N. Heinsius dated 1676, "Mors repentina Caroli Dati quanto mœro me confecerit, vix est ut verbis exprimatur. Ne nunc quidem, cum virum cogito, a lacrymis temperare possum &c." vol. iv. 409. See also vol. v. 577. 578. In a Letter to Christina queen of Sweden dated 1652, from Florence, N. Heinsius sends her an Italian epigram by Dati, much applauded; *on her late accident.* *ibid.* 757. Again from the same, to the same, 1652, "Habes et hic Caroli Dati Epigramma Etruscum. Est autem ille, quod et alia monui occasione, magni inter Florentinos Poetas nominis; laudes tuas singulari parat poemate." *Ibid.* 758. See also p. 744. 742. 472. He was celebrated for his skill in Roman antiquities. A Dissertation is addressed to him from Octavio Falconeri, concerning an inscribed Roman brick taken from the rubbish of an ancient Roman structure, destroyed for rebuilding the Portico of the Pantheon, 1661. GRÆVII ROMAN. ANTIQUIT. iv. 1483.

Mr. Brand accidentally discovered on a book-stall a manuscript which he purchased, intitled, LA TINA, by Antonio Malatesti not yet enumerated among Milton's Italian friends. It is dedicated by the author to John Milton while at Florence. Mr. Brand gave it to Mr. Hollis, who, in 1758, sent it together with Milton's works, both in poetry and prose, and his Life by Toland, to the academy della Crusca. The first piece would have been a greater curiosity in England.

As a recommendation and a specimen of his abilities, Milton shewed in Italy, his juvenile Latin Poems, yet unprinted, about 1639. CH. GOVERN. B. ii. PREF. "In the private academies of Italy, whither I was favoured to resort, perceiving that some trifles which I had in memory, composed at under twenty or thereabouts (for the manner is, that every one must give a proof of his wit and reading there) met with acceptance above what was looked for, and other things which I had shifted in scarcity of books and conveniences to patch up among them, were received with written encomiums, &c." PROSE-WORKS, vol. i. 74. See the pieces prefixed to the Latin Poems.

138. —*Lydorum sanguinis ambo.*] Of the most antient Tuscan families. The Lydians brought a colony into Italy, whence came the Tuscans. On this origin of the Tuscans from the Lydians, Horace founds the claim of the Tuscan Mæcenas to a high and illustrious ancestry. SAT. i. vi. 1.

Hæc mihi tum læto dictabat roscida luna, 140
Dum solus teneros claudebam cratibus hædos.

Ah quoties dixi, cum te cinis ater habebat,
Nunc canit, aut lepori nunc tendit retia Damon,
Vimina nunc texit, varios sibi quod sit in usus!
Et quæ tum facili sperabam mente futura 145
Arripui voto levis, et præsentia finxi,
Heus bone numquid agis? nisi te quid forte retardat,
Imus? et arguta paulum recubamus in umbra,
Aut ad aquas Colni, aut ubi jugera Cassibelauni?

Non quia, Mæcenas, LYDORUM quicquid ETRUSCOS
Incoluit fines, nemo GENEROSIOR est te.

See also Propert. iii. ix. 1. It is for this reason, Virgil says,
ÆN. ii. 782.

—Ubi Lydius arva

Inter opima virum leni fluit agmine TYBRIS.

LYDIAN, that is Tuscan: and Tuscany is washed by the Tyber.
Virgil, GEORG. ii. 499. "Qui TUSCUM Tiberim." And by
Ovid it is frequently called the Tuscan river. See Ovid, METAM.
iii. 375. 583.

140. *Hæc mihi tum læto dictabat roscida luna,
Dum solus teneros claudebam cratibus hædos.*] As in LY-
CIDAS, v. 29.

Battening our flocks with the fresh DEWS of NIGHT.

The *Crates* are the *wattled cotes* in COMUS, v. 345.

149. *Aut ad aquas Colni, aut ubi jugera Cassibelauni?*] The river Colne flows through Buckinghamshire and Hertfordshire, in Milton's neighbourhood. Our author's father's house and lands at Horton near Colnbrook, were held under the earl of Bridgewater, before whom COMUS was acted at Ludlow-Castle. Milton's mother is buried in the chancel of Horton church, with this Inscription on a flat stone over the grave. "Heare lyeth the body of
"Sara Milton the wife of John Milton, who died the 3d of
"April, 1637."

By *jugera Cassibelauni*, we are to understand Verulam or Saint Alban's, called the town of Cassibelan, an antient British king. See Camd. BRIT. i. 321. edit. Gibb. 1772. Milton's appellations are often conveyed by the poetry of antient fable,

Tu mihi percurres medicos, tua gramina succos,
 Helleborumque, humilesque crocos, foliumque
 hyacinthi, 151

Quasque habet ista palus herbas, artesque meden-
 tum.

Ah pereant herbæ, pereant artesque medentum,
 Gramina, postquam ipsi nil profecere magistro.

Ipse etiam, nam nescio quid mihi grande sonabat
 Fistula, ab undecima jam lux est altera nocte, 156

Et tum forte novis admoram labra cicutis,
 Dissiluere tamen rupta compage, nec ultra

Ferre graves potuere sonos: dubito quoque ne sim
 Turgidulus, tamen et referam, vos cedite sylvæ. 160

Ite domum impasti, domino jam non vacat, agni.
 Ipse ego Dardanias Rutupina per æquora puppes

150. *Tu mihi percurres medicos, tua gramina, succos.*] Deodate is the shepherd-lad in *COMUS*, v. 619.

—A certain shepherd lad,

Of small regard to see to, yet well skill'd
 In every virtuous plant, and healing herb,
 That spreads her verdant leaf to th' morning ray:
 He lov'd me well, and oft would beg me sing,
 And in requital ope his leathern scrip,
 And shew me simples of a thousand names,
 Telling their strange and vigorous faculties, &c.

See Note on *EL*. vi. 90.

155. He hints his design of quitting pastoral, and the lighter kinds of poetry, to write an epic poem. This, it appears by what follows, was to be on some part of the antient British story.

162. *Ipse ego Dardanias, &c.*] The landing of the Trojans in England under Brutus: Rhutupium is a part of the Kentish coast.

Brutus married Inogen, the eldest daughter of Pandrasus a Grecian king; from whose bondage Brutus had delivered his countrymen the Trojans. Brennus and Belinus were the sons of Molutius Dunwallo, by some writers called the first king of Britain. The two sons carried their victorious arms into Gaul and Italy. Arviragus, or Arvirage, the son of Cunobelin, conquered the Roman general Claudius. He is said to have founded Dover-castle.

Dicam,

Dicam, et Pandrasidos regnum vetus Inogeniæ,
 Brennumque Arviragumque duces, priscumque
 Belinum,

Et tandem Armoricos Britonum sub lege colonos;
 Tum gravidam Arturo, fatali fraude, Iögernen, 166
 Mendaces vultus, assumptaque Gorlöis arma,
 Merlini dolus. O mihi tum si vita superfit,
 Tu procul annosa pendebis fistula pinu, 169
 Multum oblita mihi; aut patriis mutata Camœnis
 Brittonicum strides, quid enim? omnia non licet uni
 Non sperasse uni licet omnia, mi satis ampla
 Merces, et mihi grande decus (sim ignotus in ævum
 Tum licet, externo penitusque inglorius orbi)
 Si me flava comas legat Ufa, et potor Alauni, 175

165. *Et tandem Armoricos Britonum sub lege colonos*] Armorica, or Britany in France, was peopled by the Britons when they fled from the Saxons.

166. *Tum gravidam Arturo, &c.*] Iogerne was the wife of Gorlois prince of Cornwall. Merlin transformed Uther Pendragon into Gorlois; by which artifice Uther had access to the bed of Iogerne, and begat king Arthur. This was in Tintagel-castle in Cornwall. See Geffr. Monm. viii. 19. The story is told by Selden on the POLYOLBION, S. i. vol. ii. 674.

Perhaps it will be said, that I am retailing much idle history. But this is such idle history as Milton would have clothed in the richest poetry.

168. *O mihi, &c.*] I have corrected the pointing. "And O, if
 "I should have long life to execute these designs, you, my rural
 "pipe, shall be hung up forgotten on yonder antient pine: you are
 "now employed in Latin strains, but you shall soon be exchanged
 "for English poetry. Will you then sound in rude British tones?
 "—Yes—We cannot excell in all things. I shall be sufficiently
 "contented to be celebrated at home for English verse." Our author says in the Preface to CH. Gov. B. ii. "Not caring to be
 "once named abroad, though perhaps I could attain to that: but
 "content with these British islands as my world." PROSE-WORKS, vol. i. 60.

175. *Si me flava comas legat Ufa, et potor Alauni.*] Ufa is perhaps the Ouse in Buckinghamshire. But other rivers have that name,

Vorticibusque frequens Abra, et nemus omne
Treantæ,
Et Thamefis meus ante omnes, et fusca metallis

name, which signifies water in general. Alauntus is Alain in Dorsetshire, Alonde in Northumberland, and Camlan in Cornwall; and is also a Latin name for other rivers.

176. *Vorticibusque frequens Abra.*—] So Ovid, of the river Egeus. METAM. ix. 106.

VORTICIBUSQUE frequens erat, atque impervius amnis.
And Tyber is “densus vorticibus,” FAST. vi. 502.

ABRA has been used as a Latin name for the Tweed, the Humber, and the Severn, from the British *Abren*, or *Aber*, a river's-mouth. Of the three, I think the Humber, *vorticibus frequens*, is intended.

Leland proves from some old monkish lines, that the Severn was originally called *Abren*; a name, which afterwards the Welsh bards pretended to be derived from king Lochrine's daughter *Abrine*, not *Sabrine*, drowned in that river. COMM. CYGN. CANT. vol. ix. p. 67. edit. 1744. In the Tragedy of LOCRINE, written about 1594, this lady is called *Sabren*. SUPPL. SHAKESP. vol. ii. p. 262. A. iv. S. v.

Yes, damsels, yes, *Sabren* shall surely die, &c.

And it is added, that the river [Severn] into which she is thrown, was thence called *Sabren*. *Sabren*, through *Safren*, easily comes to *Severn*. See COMUS, v. 826. seq.

In the same play, Humber the Scythian king exclaims, p. 246. A. iv. S. iv.

And gentle *Aby* take my troubled corse.

That is, the river *Aby*, which just before is called *Abis*. Ptolemy, enumerating our rivers that fall into the eastern sea, mentions *Abi*; but probably the true reading is *Abri*, which came from *Aber*. *Aber* might soon be corrupted into *Humber*. The derivation of the Humber from Humber, king of the Huns, is as fabulous, as that the name Severn was from *Abrine* or *Sabrine*. But if Humber, a king of the Huns, has any concern in this name, the best way is to reconcile matters, and associate both etymologies in *Hun-Aber*, or HUMBER.

176 — *Nemus omne Treantæ.*] The river Trent. In the next line, he calls *Thamefis*, *meus*, because he was born in London.

177. — *Fusca metallis*

Tamara.—] The river Tamar in Cornwall, tinged with tin-mines.

Tamara,

Tamara, et extremis me discant Orcades undis.

Ite domum impasti, domino jam non vacat, agnī.
Hæc tibi servabam lenta sub cortice lauri, 180

Hæc, et plura simul; tum quæ mihi pocula Manfus,
Manfus Chalcidicæ non ultima gloria ripæ,

Bina dedit, mirum artis opus, mirandus et ipse,

Et circum gemino cælaverat argumento :

In medio rubri maris unda, et odoriferum ver, 185

Littora longa Arabum, et sudantes balsama sylvæ,

Has inter Phoenix divina avis, unica terris,

Cæruleum fulgens diversicoloribus alis,

Auroram vitreis surgentem respicit undis ;

Parte alia polus omnipatens, et magnus Olympus :

Quis putet? hic quoque Amor, pictæque in nube
pharetræ, 191

Arma corusca faces, et spicula tincta pyropo ;

Nec tenues animas, pectusque ignobile vulgi

Hinc ferit, at circum flammantia lumina torquens,

Semper in erectum spargit sua tela per orbes 195

Impiger, et pronos nunquam collimat ad ictus.

Hinc mentes ardere sacræ, formæque deorum.

182. *Manfus Chalcidicæ non ultima gloria ripæ.*] Manfo celebrated in the last poem, and a Neapolitan. A people called the *Chalcidici* are said to have founded Naples. See the third Epigram on Leonora, v. 4. "Corpora CHALCIDICO sacra dedisse rogo." And Virgil's tenth Eclogue, *Chalcidico versu*, v. 50. And *ÆN.* vi. 17.

183. Perhaps a poetical description of two real cups thus richly ornamented, which Milton received as presents from Manfo at Naples. He had flattered himself with the happiness of shewing these tokens of the regard with which he had been treated in his travels, to Deodate, at his return. Or perhaps this is an allegorical description of some of Manfo's favours.

195. He aims his darts upwards, *per orbes*, among the stars. He wounds the gods.

198. *Tu quoque in his, &c.*] The transition is elegant.

Tu

Tu quoque in his, nec me fallit spes lubrica,
Damon,

Tu quoque in his certe es, nam quo tua dulcis abiret
Sanctaque simplicitas, num quo tua candida virtus?
Nec te Lethæo fas quæsisse sub orco, 201
Nec tibi conveniunt lacrymæ, nec flebimus ultra,
Ite procul lacrymæ, purum colit æthera Damon,
Æthera purus habet, pluvium pede reppulit arcum;
Heroumque animas inter, divosque perennes, 205
Æthereos haurit latices, et gaudia potat
Ore sacro. Quin tu, cœli post jura recepta,
Dexter ades, placidusque fave quicumque vocaris,
Seu tu noster eris Damon, five æquior audis
Diodotus, quo te divino nomine cuncti 210
Cœlicolæ norint, sylvisque vocabere Damon:
Quod tibi purpureus pudor, et sine labe juvenus
Grata fuit, quod nulla tori libata voluptas,

201. *Nec te Lethæo fas quæsisse sub orco, &c.*] From this line to the last but one, the imagery is almost all from his own *LYCIDAS*. v. 181.

WEEP NO MORE, woful shepherds, WEEP NO MORE;
For Lycidas your sorrow is NOT DEAD.

* * * * *

—Lycidas sunk low, but MOUNTED HIGH,

* * * * *

Where other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the UNEXPRESSIVE NUPTIAL SONG,
In the BLEST KINGDOMS meek of joy and love.
There entertain him all the Saints above,
In solemn troops, and sweet societies,
Who sing, and singing in their glory move.

* * * * *

Henceforth thou art the GENIUS OF THE SHORE.

Here is a strain of mystic devotion, yet with some tincture of classical fiction, exalted into poetry.

En Etiam tibi virginei servantur honores ;
 Ipse caput nitidum cinctus rutilante corona, 215
 Lataque frondentis gestans umbracula palmæ,
 Æternum perages immortales hymenæos ;
 Cantus ubi, choriæque furit lyra mista beatis,
 Festa Sionæo bacchantur et Orgia thyrsis.*

Jan. 23. 1646.

*Ad JOANNEM ROUSIUM Oxoniensis Academia
 Bibliothecarium.†*

*De libro Poematum amisso, quem ille sibi denuo
 mitti postulabat, ut cum aliis nostris in Biblio-
 theca publica reponet, Ode.*

Strophe 1.

GEmelle cultu simplici gaudens liber,
 Fronde licet gemina,

[214. *En etiam tibi virginei servantur honores.*] Deodate and Lycidas were both unmarried. See REVELATIONS, for his allusion, xiv. 3. 4. "These are they which were not defiled with women, for they are virgins, &c."

* Doctor Johnson observes, that this poem is "written with the common but childish imitation of pastoral life." Yet there are some new and natural country images, and the common topics are often recommended by a novelty of elegant expression. The pastoral form is a fault of the poet's times. It contains also some passages which wander far beyond the bounds of bucolic song, and are in his own original style of the more sublime poetry. Milton cannot be a shepherd long. His own native powers often break forth, and cannot bear the assumed disguise.

† John Rouse, or Ruffe, Master of Arts, fellow of Oriel college Oxford, was elected chief librarian of the Bodleian, May 9, 1620. He died in April, 1652, and was buried in the chapel of his college. He succeeded to Thomas James, the first that held this office

Munditieque nitens non operosa ;
 Quem manus attulit

fice from the foundation. In painted glass, in a window of the Provost's Lodgings at Oriel college, are the heads of sir Thomas Bodley, James, and Rouse, by Van Ling. Hearne says, they were put up by Rouse: they were probably brought from Rouse's apartment to the Provost's Lodgings, when the College was rebuilt "about 1640." Hearne, MSS. Coll. xii. p. 13. Rouse's portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He published an Appendix to James's Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the University printed, "Epistola ad Johannem Cirenbergium, ob acceptum Synodaliū
 "Epistolarum Concilii Basileensis Αἰτιόγραφον, præfixa variorum
 "carminibus honorariis in eundem Cirenbergium. Oxon. 1631." In quarto. Where among the names of the writers in Latin; are Richard Busby of Christ Church, afterwards the celebrated Master of Westminster: Jasper Maine, and Thomas Cartwright, both well known as English poets, and of the same college: and Thomas Masters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Rouse, who seems to have conducted the publication. In it he speaks of his Travels, and particularly of his return from Italy through Basil. He has a copy of not inelegant Latin Elegiacs, in the Oxford verses, called BRITANNIÆ NATALIS, Oxon. 1630. 4to. p. 62. Hearne says, that Rouse was intimate with Burton, author of the celebrated book on MELANCHOLIE; and that he furnished Burton with choice books for that work. MSS. COLL. cxli. p. 114. He lived on terms of the most intimate friendship with G. J. Vossius; by whom he was highly valued and respected for his learning, and activity in promoting literary undertakings. This appears from Vossius's Epistles to Rouse, viz. EPP. 73. 130. 144. 256. 409. 427. See Colomesius's VOSSII EPISTOLÆ, Lond. 1690. fol. There is also a long and well-written Epistle from Rouse to Vossius, EP. 352. ibid. ad calc. p. 241. Degory Wheare, the first Camden Professor, sends his Book *De Ratione et Methodo legendi Historias*, in 1625, to Rouse, with a Letter inscribed, "JOANNI ROUSÆO literatissimo Academico meo." See Wheare EPISTOLARUM EUCHARISTICARUM FASCICULUS, Oxon. 1628. 12mo. p. 113. Not only on account of his friendship with Milton, which appears to have subsisted in 1637, but because he retained his librarianship and fellowship through Cromwell's Usurpation, we may suppose Rouse to have been puritanically inclined. See Notes on Sir Henry Wootton's LETTER prefixed to COMUS, sup. p. 119. However, in 1627, he was expelled from his fellowship; but soon afterwards, making his peace

Juvenilis olim,

5

Sedula tamen haud nimii poetæ;

with the Presbyterian Visitors, was restored, Walker's *SUFF. CLER.* P. ii. p. 132. We are told also by Walker, that when the presbyterian officers proceeded to search and pillage sir Thomas Bodley's chest in the library, they quitted their design, on being told that there was to be found there, "by Rouse the librarian, a *confiding brother*." *Ibid.* P. i. p. 143. Wood says, that when Lord Pembroke, Cromwell's Chancellour of the University of Oxford, took his chair in the Convocation-house, in 1648, scarcely any of the loyal members attended, but that Rouse was present. *HIST. ANT. Univ. Oxon.* i. 401. col. 2. See a visionary letter of Dionysia Fitzherbert, of Bristol, to Rouse, Bibl. Bodl. MSS. Which, I find, is printed in Ashmole's *BERKSHIRE*, iii. 377. Probably Milton might become acquainted with Rouse, when he was incorporated a Master of Arts at Oxford in 1635. Neale says, the Assembly of Divines in 1645, recommended the new version of the Psalms by Mr. Rouse, to be used instead of Sternhold's, which was grown obsolete. *HIST. PUR.* vol. iii. 315. edit. 1736. But this was Francis Rouse originally of Broadgate-Hall Oxford, one of the assembly of Divines, the presbyterian provost of Eton college, and an active instrument in the Calvinistic visitation of Oxford: whose works were collected and published together at London, in 1657, under the title "Treatises and meditations dedicated to the Saints, and to the Excellent throughout the three kingdoms." His Psalms appeared in 1641. Butler says of these psalms, "When Rouse stood forth for his trial, Robin Wifdom [in Sternhold and Hopkins] was found the better poet." *REMAINS*, edit. 1754. p. 230. I know not if he was related to the librarian. But Wood mentions our librarian Rouse, as conveying, in 1626, an old hostel to Pembroke college Oxford, which was converted into Lodgings for the Master of that college, then recently founded in Broadgate Hall; and which Rouse had just purchased of Dr. Clayton, preferred from the Principality of that Hall to the Mastership of the new college. *HIST. Univ. Oxon.* ii. 336. col. 2. I recite this anecdote, as it seems to suggest a conjecture, corroborated by other circumstances, that the librarian was related to Francis Rouse abovementioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Rouse's request, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being lost, Rouse requested his friend Milton to send another copy. In 1646, another was sent by the author, neatly but plainly bound, *munditie nitens non operosa*, in which this ode to Rouse, in Milton's

own

Dum vagus Aufonias nunc per umbras,
Nunc Britannica per vireta lufit,

own hand-writing, on one sheet of paper, is inserted between the Latin and English Poems. It is the same now marked M. 168. *Art.* 8vo. In the same library, is another small volume, uniformly bound with that last mentioned, of a few of Milton's prose tracts, the first of which is of *Reformation touching Church Discipline*, printed for T. Underhill, 1641. 4to. Marked F. 56. *7b.* In the first blank leaf, in Milton's own hand writing is this inscription, never before printed. "Doctissimo viro proboque librorum æstimatori Johanni Rousio, Oxoniensis Academiæ Bibliothecario, gratum sibi hoc fore testanti, Joannes Miltonus opuscula hæc sua, in Bibliothecam antiquissimam atque celeberrimam adsciscenda, libens tradit: tanquam in memoriæ perpetuæ famam, emeritamque, uti sperat, invidiæ calumniæque vacationem, si veritatem bonoque simul eventui fatis sit litatum. Sunt autem De Reformatione Angliæ, Lib. 2. — De Episcopatu Prælatice, Lib. 1. — De ratione Politicæ Ecclesiasticæ, Lib. 1. — Animadversiones in Remonstrantis Defensionem, Lib. 1. — Apologia, Lib. 1. — Doctrina et disciplina Divortii, Lib. 2. — Judicium Bucerii de Divortio, Lib. 1. — Colasterion, Lib. 1. — Scripturæ loca de Divortio, instar Lib. 4. — Areopagitica, sive de libertate Typographiæ oratio. — De Educatione Ingenueorum epistola." — POEMATA LATINA, ET ANGLICANA SEORSIM.

About the year 1720, these two volumes, with other small books, were hastily, perhaps contemptuously, thrown aside as duplicates, either real or pretended: and Mr. Nathaniel Crynes, an esquire beadle, and a diligent collector of scarce English books, was permitted, on the promise of some future valuable bequests to the library, to pick out of the heap what he pleased. But he, having luckily many more grains of party prejudice than of taste, could not think any thing worth having that bore the name of the republican Milton; and therefore these two curiosities, which would be invaluable in a modern auction, were fortunately suffered to remain in the library, and were soon afterwards honourably restored to their original places.

1. *Gemelle cultu simplici gaudens liber,*

Fronde licet gemina, &c.] By *Fronde gemina*, we are to understand, metamorphorically, the *two-fold leaf*, the Poems both English and Latin, of which the volume consisted. So the Bodleian manuscript: and printed copies: but *fronte* is perhaps a better reading. This volume of Poems, 1645, has a double *front* or title-page; both separate and detached from each other, the one, at the beginning, prefixed to the Latin, and the other, about the

• Tractate of Education to Hartlib.

middle,

Infons populi, barbitoque devius
 Indulſit patrio, mox itidem pectine Daunio 10
 Longinquum intonuit melos
 Vicinis, et humum vix tetigit pede :

Antiftrophe.

Quis te, parve liber, quis te fratribus
 Subduxit reliquis dolo?
 Cum tu miſſus ab urbe, 15
 Docto jugiter obſecrante amico,
 Illuſtre tendebas iter
 Thameſis ad incunabula
 Cærulei patris,
 Fontes ubi limpidi 20
 Aonidum, thyafuſque facer,
 Orbi notus per immenſos
 Temporum lapſus redeunte cœlo,
 Celeberque futurus in ævum?

middle, to the English poems. Under either reading, the volume is *Liber gemellus*, a double book, as conſiſting of two diſtinct parts, yet *cultu ſimplici*, under the form and appearance, the *habitus*, of a ſingle book.

9. *Infons populi*.—] Guiltleſs as yet of engaging in the popular diſputes of theſe turbulent times.

10. —*Mox itidem pectine Daunio*.] His Italian Sonnets.

16. *Docto jugiter obſecrante amico*.] Hence it appears, that Roulſe had importuned Milton to give the volume that was loſt, to the library. I ſuppoſe it was preſented immediately on its publication in 1645.

18. *Thameſis ad incunabula*.] The Thames, or Iſis, riſes not very many miles weſt of Oxford about Creekſlade in Glouceſterſhire. Unleſs he means the junction of Tame and Iſis, fancifully ſuppoſed to produce Thameſis, at Dorcheſter near Oxford.

Strophe 2.

Strophe 2.

Modo quis deus, aut editus deo, 25
 Pristinam gentis miseratus indolem,
 (Si fatis noxas luimus priores,
 Mollique luxu degener otium)
 Tollat nefandos civium tumultus;
 Almaque revocet studia sanctus, 30
 Et relegatas sine sede Musas
 Jam pene totis finibus Angligenum;
 Immundasque volucres,
 Unguibus imminentes,
 Figat Apollinea pharetra, 35
 Phineamque abigat pestem procul amne Pegaseo?

Antistrophe.

Quin tu, libelle, nuntii licet mala
 Fide, vel oscitantia,
 Semel erraveris agmine fratrum,
 Seu quis te teneat specus, 40
 Seu qua te latebra, forsan unde vili

29. *Tollat nefandos civium tumultus, &c.*] I fear Milton is here complaining of evils, which his own principles contributed either to produce or promote. But his illustrations are so beautiful, that we forget his politics in his poetry.

In reflecting, however, on those evils, I cannot intirely impute their origin to a growing spirit of popular faction. If there was anarchy on one part, there was tyranny on the other: the dispute was a conflict "between governors who ruled by will not by law, and subjects who would not suffer the law itself to controul their actions." Balguy's SERMONS, p. 55.

33. *Immundasque volucres, &c.*] He has almost a similar allusion in the REASON OF CHURCH GOVERNMENT, &c. He compares Prelacy to the Python, and adds, "till like that fen-born serpent she be shot to death with the darts of the sun, the pure and powerful beams of God's word." PROSE WORKS, i. 74.

Callo tereris institoris infulsi,
 Lætare felix: en iterum tibi
 Spes nova fulget, posse profundam
 Fugere Lethen, vehique superam
 In Jovis aulam, remige penna:

45

Strophe 3.

Nam te Roûsius sui
 Optat peculi, numeroque justo
 Sibi pollicitum queritur abesse,
 Rogatque venias ille, cujus inclyta
 Sunt data virum monumenta curæ:
 Teque adytis etiam sacris
 Voluit reponi, quibus et ipse præsidet
 Æternorum operum custos fidelis;
 Quæstorque gazæ nobilioris,

50

55

46. — *Remige penna.*] This reminds us of a kindred allusion in *PARADISE LOST*, "his sail-broad vans," B. ii, 927. And this idea he had used before, of the English dragon *SUPERSTITION*, "this mighty SAIL-WING'D monster." CH. GOVERNMENT. B. ii. CONCLUS. PROSE-WORKS, vol. i. 74. But Spenser had it before of a dragon not less formidable. F. Q. i. xi. 10. 18. And the monster in Ariosto, suggested by archbishop Turpin, which fights with Bayardo, has wings, "che parean duo vele." ORLANDO FURROSO. xxxiii. 84. See OBSERVATIONS. Spenser's F. Q. ii. 207. And Note on v. 208. QUINT. NOVEMBER.

55. The paintings, statues, tapestry, tripods, and other inestimable furniture of Apollo's temple at Delphi, are often poetically described in the *ION*. See particularly, v. 185. seq. v. 1146. seq. Its images of gold are mentioned in the *PHOENISSÆ*, v. 228. The riches of the treasures of this celebrated shrine were proverbial even in the days of Homer, IL. B. ix. 404. All these were offerings, *ANATHMATA*, *Dona Delphica*, made by eminent personages who visited the temple. A curious Memoir has been written by Monf. Valois, *De richesses du Temple des Delphes, et des differens pillages qui en ont été faits.*

Milton was a reader of Euripides, not only with the taste of a poet, but with the minuteness of a Greek critic. His Euripides in two volumes, Paul Stephens's quarto edition, 1602, with many marginal

Quam cui præfuit Iön,
 Clarus Erechtheides,
 Opulenta dei per templa parentis,
 Fulvosque tripodas, donaque Delphica,
 Ion Actæa genitus Creusa.

60

Antistrophe.

Ergo, tu visere lucos
 Musarum ibis amœnos;
 Diamque Phœbi rursus ibis in domum,
 Oxonia quam valle colit,
 Delo posthabita,
 Bifidoque Parnassi iugo:
 Ibis honestus,
 Postquam egregiam tu quoque sortem
 Nactus abis, dextri prece sollicitatus amici.
 Illic legeris inter alta nomina
 Authorum, Graiæ simul et Latinæ
 Antiqua gentis lumina, et verum decus.

65

70

marginal emendations in his own hand, is now the property of Mr. Cradock of Gumly in Leicestershire. From the library of the learned Bishop Hare, who died in 1740, it passed into the shop of John Whiston the bookseller; whence it was purchased by doctor Birch, the publisher of Milton's prose-works, April 12, 1754. Birch left his library to the British Museum. It has Milton's name, with the price of the book, viz. 12, s. 6, d. Also the date 1634,* all in his own hand. Some of the marginal notes have been adopted by Joshua Barnes, in his Euripides. Others have been lately printed by Mr. Jodrell. Milton's daughter Deborah, who used to read to him, related, that he was most delighted with Homer, whom he could almost entirely repeat; and next, with Ovid's Metamorphoses and Euripides. See Note on the PASSION, v. 180. And AD PATREM, v. 24.

56. *Quam cui præfuit Iön, &c.*] Ion the treasurer of the Delphic temple, abounding in riches. Euripides's tragedy of Ion evidently occasioned this allusion. Euripides calls Ion, ΧΡΥΣΟΦΥΛΑΚΑ, v. 54.

* The year in which COMUS was written.

Epodos.

Vos tandem haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 Jam sero placidam sperare jubeo 75
 Perfunctam invidia requiem, sedesque beatas,
 Quas bonus Hermes,
 Et tutela dabit solers Roüsi;
 Quoneque lingua procax vulgi penetrabit, atque longe
 Turba legentum prava faceffet : 80
 At ultimi nepotes,
 Et cordatior ætas,
 Judicia rebus æquiora forsitan
 Adhibebit, integro sinu.
 Tum, livore sepulto, 85
 Si quid meremur sana posteritas sciet,
 Roüfio favente.

Ode tribus constat Strophis, totidemque Anti-
strophis, una demum Epodo clausis, quas tametsi
omnes nec versuum numero, nec certis ubique co-
lis exaëte respondeant, ita tamen secuimus, com-
mode legendi potius, quam ad antiquos concinendi
modos rationem spectantes. Alioquin hoc genus
reëtius fortasse dici monostrophicum debuerat.
Metra partim sunt κατὰ μέτρον, partim ἀπολελυμένα.
Phaleucia quæ sunt, Spondæum tertio loco bis
admittunt, quod idem in secundo loco Catullus ad
libitum fecit.

78. If he meant this verse for an hendecasyllable, there is a false quantity in *solers*. The first syllable is notoriously long.

86. The reader will recollect, that this Ode was written and sent in 1646. Mikon here alludes to the severe censures which he had lately

lately suffered, not only from the episcopal but even from the presbyterian party. About the year 1641, our author, well knowing how much the puritans wanted the assistance of abilities and learning, attacked the order of bishops and the intire constitution of the Church of England, in three or four large and laboured treatises. One of these, his Reply to bishop Hall's Remonstrance, was answered the same year by an anonymous antagonist, supposed to be the bishop's son; who calls Milton a blasphemer, a drunkard, a profane swearer, and a frequenter of brothels, asserting at the same time, that he was expelled the University of Cambridge for a perpetual course of riot and debauchery. About the year 1644, Milton published his tracts on Divorce. Here he quarrelled with his own friends. These pieces were instantly anathematized by the thunder of the presbyterian clergy, from the pulpit, the press, and the tribunal of the Assembly of Divines at Westminster. By the leaders of that persuasion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even summoned before the House of Lords. It is in reference to the rough and perhaps undeserved treatment which he received, in consequence of the publication of these dissertations in defence of domestic liberty, that he complains in his twelfth Sonnet.

I did but prompt the age to quit their CLOGS
By the known rules of ancient liberty,
When strait a barbarous noise environs me
Of owls and cuckoos, asses, apes, and dogs, &c.

And the preceding Sonnet on the same subject, is thus intitled,
"On the DETRACTION which followed upon my writing certain
"Treatises."

But these were only the beginnings of obloquy. He was again to appeal to posterity for indulgence. *Evil Tongues*, together with many *Evil Days*, were still in reserve. The commonwealth was to be disannulled, and monarchy to be restored. The Defence of the King's Murther was not yet burnt by the common hangman. In the year 1676, his official Latin Letters were printed. In the Preface, the editor says of the author, "Est forsitan dignissimus qui ab
"omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem
"TURPISSIMIS MORIBUS inquinasset." Winstanly thus characterises our author. "He is one whose natural parts might de-
"servedly give him a place among the principal of our English
"poets.—But his fame is gone out like a candle in a snuff, and
"his memory will always stink, which might have ever lived in
"honourable repute, had he not been a notorious traitor, &c."

LIVES OF THE POETS, p. 175. edit. 1687.

I mention these descriptions of Milton, among many others of a like kind which appeared soon after his death, because they probably contain the tone of the public opinion, and seem to represent the general and established estimation of his character at that time; and as

they are here delivered dispassionately, and not thrown out in the heat of controversy and calumny.

Upon the whole, and with regard to his political writing at large, even after the prejudices of party have subsided, Milton, I believe, has found no great share of favour, of applause, or even of candour, from distant generations. His *Si quid meremur*, in the sense here belonging to the words, has been too fully ascertained by the mature determination of time. Toland, about thirty years after the Restoration, thought Milton's prose-works of sufficient excellence and importance to be collected and printed in one body. But they were neglected and soon forgotten. Of late years, some attempts have been made to revive them, with as little success. At present, they are almost unknown. If they are ever inspected, it is perhaps occasionally by the commentator on Milton's verse as affording materials for comparative criticism, or from motives of curiosity only, as the productions of the writer of *COMUS* and *PARADISE LOST*, and not so much for any independent value of their own. In point of doctrine, they are calculated to annihilate the very foundations of our civil and religious establishment, as it now subsists: they are subversive of our legislature, and our species of government. In condemning tyranny, he strikes at the bare existence of kings; in combating superstition, he decries all public religion. These discourses hold forth a system of politics, at present as unconstitutional, and almost as obsolete, as the nonsense of passive obedience: and in this view, we might just as well think of republishing the pernicious theories of the kingly bigot James, as of the republican usurper Oliver Cromwell. Their style is perplexed, pedantic, poetical, and unnatural: abounding in enthusiastic effusions, which have been mistaken for eloquence and imagination. In the midst of the most solemn rhapsodies, which would have shone in a fast-sermon before Cromwell, he sometimes indulges a vein of jocularly; but his witticisms are as awkward as they are unsuitable, and Milton never more misunderstands the nature and bias of his genius, than when he affects to be arch either in prose or verse. His want of deference to superiours teaches him to write without good manners; and, when we consider his familiar acquaintance with the elegancies of antiquity, with the orators and historians of Greece and Rome, few writers will be found to have made so slender a sacrifice to the Graces. From some of these strictures, I must except the *TRACTATE ON EDUCATION*, and the *AREOPAGITICA*, which are written with a tolerable degree of facility, simplicity, purity, and perspicuity; and the latter, some tedious historical digressions, and some little sophistry excepted, is the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press that has yet appeared, on a subject on which it is difficult to decide, between the licentiousness of scepticism and sedition, and the arbitrary exertions of authority. In the mean time, Milton's prose-works, I suspect, were never popular: he

he deeply engaged in most of the ecclesiastical disputes of his times, yet he is seldom quoted or mentioned by his contemporaries, either of the presbyterian or independent persuasion: even by Richard Baxter, pastor of Kidderminster, a judicious and voluminous advocate on the side of the presbyterians, who vehemently censures and opposes several of his coadjutors in the cause of church-independency, he is passed over in profound silence. For his brethren the independents he seems to have been too learned and unintelligible. In 1652, sir Robert Filmer, in a general attack on the recent antimonarchical writers, bestows but a very short and slight refutation on his politics. It appears from the *CENSURE OF THE ROTA*, a pamphlet published in 1660, said to be fabricated by Harrington's club, that even his brother party-writers ridiculed the affectations and absurdities of his style.* Lord Monboddo is the only modern critic of note, who ranks Milton as a prose-writer with Hooker, Sprat, and Clarendon.

I have hitherto been speaking of Milton's prose-works in English. I cannot allow, that his Latin performances in prose are formed on any one chaste Roman model. They consist of a modern factitious mode of latinity, a compound of phraseology gleaned from a general imitation of various styles, commodious enough for the author's purpose. His *DEFENSIO PRO POPULO ANGLICANO* against Salmasius, so liberally rewarded by the presbyterian administration, the best apology that ever was offered for bringing kings to the block, and which diffused his reputation all over Europe, is remembered no more.

Doctor Birch observes of this prophetic hope in the text, that "the universal admiration with which his Works are read, justifies what he himself says in his Ode to Rouse." *LIFE*, p. lxiii. But this hope, as we have seen, our author here restricts to his political speculations, to his works on civil and religious subjects, which are still in expectation of a reverfionary fame, and still await the partial suffrages of a *sana posteritas*, and a *cordatior ætas*. The flattering anticipation of more propitious times, and more equitable judges, at some remote period, would have been justly applicable to his other works; for in those, and those only, it has been amply and conspicuously verified. It is from the *ultimi nepotes* that justice has been done to the genuine claims of his poetical character. Nor does any thing, indeed, more strongly mark the improved critical discernment of the present age, than that it has attoned for the contemptible taste, the blindness and the neglect, of the last, in recovering and exalting the poetry of Milton to its due degree of cultivation and esteem: and we may safely prognosticate, that the posterities are yet unborn, which will bear testimony to the beauties of his calmer imagery, and the magnificence of his

* Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.

more sublime descriptions, to the dignity of his sentiments, and the vigour of his language. Undoubtedly the *PARADISE LOST* had always its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biographers have commonly supposed. Yet, in its silent progression, even after it had been recommended by the popular papers of Addison, and had acquired the distinction of an English classic, many years elapsed before any symptoms appeared, that it had influenced the national taste, or that it had wrought a change in our versification, and our modes of poetical thinking. The remark might be still farther extended, and more forcibly directed and brought home, to the pieces which compose the present volume.

Among other proofs of our reverence for Milton, we have seen a monument given to his memory in Westminster abbey. But this splendid memorial did not appear, till we had overlooked the author of *REFORMATION IN ENGLAND*, and the *DEFENSIO*: in other words, till our rising regard for Milton the poet had taught us to forget Milton the politician. Not long before, about the year 1710, when Atterbury's inscription for the monument of John Philips, in which he was said to be *soli Miltono secundus*; was shewn to doctor Sprat then dean of Westminster, he refused it admittance into the church; the name of Milton as doctor Johnson observes, who first relates this anecdote, "being in his opinion, too detestable to be read on the wall of a building dedicated to devotion." Yet when more enlarged principles had taken place, and his bust was erected where once his name had been deemed a profanation, doctor George, Provost of King's College, Cambridge, who was solicited for an epitaph on the occasion, forbearing to draw his topics of reconciliation from a better source, thought it expedient to apologise for the reception of the monument of Milton the republican into that venerable repository of kings and prelates, in the following hexameters; which recall our attention to the text, and on account of their spirited simplicity, and nervous elegance, deserve to be brought forward, and to be more universally circulated.

Augusti regum cineres, sanctæque favillæ
Heroum, vosque O, venerandi nominis, umbræ!
Parcite, quod vestris, infensum regibus olim,
Sedibus infertur nomen; liceatque supremis
Funeribus finire odia, et mors obruat iras.
Nunc sub fœderibus coeant felicibus, una
Libertas, et jus sacri inviolabile sceptri.
Rege sub AUGUSTO fas fit laudare CATONEM.

T H E E N D.

APPENDIX TO THE NOTES ON COMUS.^a

PEELE's play, to which it is supposed our author had at least a retrospect in writing *COMUS*, opens thus.

Anticke, Frolicke, and Fantasticke, three adventurers, are lost in a wood, in the night. They agree to sing the old Song,

"Three merrie men, and three merrie men,

"And three merrie men be wee;

"I in the wood, and thou on the ground,

"And lacke sleeps in the tree.^b"

They hear a dog, and fancy themselves to be near some village. A cottager appears, with a lantern: on which Frolicke says, "I perceiue the glimryng of a gloworme, a candle, or a cats-eye, &c." They intreat him to shew the way: otherwise, they say, "wee are like to wander among the owlets and hobgoblins of the forest." He invites them to his cottage; and orders his wife to "lay a crab in the fire, to rost for lambes-wool, &c." They sing,

"When as the rie reach to the chin,

"And *chopcherrie*, *chopcherrie ripe* within;

"Strawberries swimming in the creame,

"And schoole-boyes playing in the streame, &c."^c

At length, to pass the time *trimly*, it is proposed that the wife shall tell "a merry winters tale," or, "an old wiues winters tale," of which sort of stories she is not without a *score*.^c She begins, There was a king, or duke, who had a most beautiful daughter, and she was stolen away by a necromancer, who turning himself into a dragon, carried her in his mouth to his castle. The king sent out all his men to find his daughter; "at last, all the king's men went out so long, that hir Two Brothers went to seeke hir." Immediately the two Brothers enter, and speak,

^a See above, pp. 126. 127.

^b This old Ballad is alluded to in *TWELFTH NIGHT*, A. ii. S. iii. Sir Toby says, "My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramsey, and *"THREE MERRY MEN BE WE."* Again, in the Comedy of *RAM-ALLEY*, 1611. See Reed's *OLD PL.* vol. v. p. 437. And in the Preface to the *SHOE-MAKER'S HOLIDAY*, 1610. 4to. Bl. Let. "The merriments that passed in Eyre's house and other accidents; with two merry *THREE MENS SONGS.*" And in the Comedy *LAUGH AND LIE DOWN*, 1605. Signat. E. 5. "He plaied such a song of the *THREE MERRY MEN*, &c." Many more instances occur.

^c See Shakespeare's *WINTER'S TALE*, A. ii. S. i.

H. — Pray you sit by us,

And tell us a tale. M. Merry or sad shall't be? —

— A sad tale's best for winter:

I have one of sprites and goblins. —

There is an entry in the Register of the Stationers, of "*A Book entitled A Wynter Nyghts passyme*, May 22, 1594." This is not Shakespeare's *WINTER'S TALE*, which perhaps did not appear till after 1600.

" 1 Br. Vpon these chalkie cliffs of Albion,
 " We are arrived now with tedious toile, &c.
 " To seeke our Sister, &c."——

A soothfayer enters, with whom they converse about the lost lady.
 " Soothf. Was she fayre? 2 Br. The fayrest for white and the purest
 " for redde, as the blood of the deare or the driven snowe, &c." In their search, Echo replies to their call.^a They find too late that their Sister is under the captivity of a wicked magician, and that she had tasted his cup of oblivion. In the close, after the wreath is torn from the magician's head, and he is disarmed and killed, by a Spirit in the shape and character of a beautiful page of fifteen years old, she still remains subject to the magician's enchantment. But in a subsequent scene the Spirit enters, and declares, that the Sister cannot be delivered but by a Lady, who is neither maid, wife, nor widow. The Spirit blows a magical horn, and the Lady appears; she dissolves the charm, by breaking a glass, and extinguishing a light, as I have before recited. A curtain is withdrawn, and the Sister is seen seated and asleep. She is disenchanted and restored to her senses, having been spoken to THRICE. She then rejoins her Two Brothers, with whom she returns home; and the Boy-spirit vanishes under the earth. The magician is here called " inchanter " vile," as in COMUS, v. 906.

There is another circumstance in this play, taken from the old English APULEIUS. It is where the *Old Man* every night is transformed by our magician into a bear, recovering in the day-time his natural shape.^b

Among the many feats of magic in this play, a bride newly married gains a marriage-portion by dipping a pitcher into a well. As she dips, there is a *voice* :

" Faire maiden, white and red,
 " Combe me smoothe, and stroke my head,
 " And thou shall haue some cockell bread !
 " Gently dippe, but not too deepe,
 " For feare thou make the golden beard to weepe !
 " Faire maiden, white and redde,
 " Combe me smooth, and stroke my head ;
 " And euery haire a sheaue shall be,
 " And every sheaue a golden tree !"

With this stage-direction, "*A bead comes vp full of gold; she combes it into her lap.*"

I must not omit, that Shakespeare seems also to have had an eye on this play. It is in the scene where " *The Haruest-men enter with a Song.*" Again, " *Enter the Haruest-men singing with women in their bandes.*" Frolicke says, " Who have we here, our amorous haruest-starres?"——*They sing.*

" Loe, here we come a reaping a reaping,
 " To reape our haruest-fruite;

^a See Note on COMUS, v. 240. And Reed's OLD PL. vi. 426. xii. 401.

^b See an allusion to this APULEIUS in Tomkis's ALBUMAZAR, written 1614. Reed's OLD PL. vii. 188.

“ And thus we passe the yeare so long,
 “ And neuer be we mute.”

Compare the Masque in the *TEMPEST*, A. iv. S. i. Where Iris says,
 You sun-burnt sicklemen of August weary,
 Come hither from the furrow, and be merry :
 Make holiday, your rye-straw hats put on,
 And these fresh nymphs encounter every one
 In country footing, &c. —

Where is this stage-direction, *Enter certain Reapers properly habited: they join with the nymphs in a graceful dance, &c.* The *TEMPEST* probably did not appear before the year 1612.

Some notices of GEORGE PEELE, the author of our OLD WIVES TALE, may be thought necessary. He was a native of Devonshire; and a Student of Christ-Church Oxford, where he became a Master of arts in 1579. At the university, he was much esteemed for his poetical talents. Going to London, he was made conductor of the city pageants. Hence he seems to have got a connection with the stage. He was one of the wits of the town, and his “ Merrie lests” appeared in 1607. Reprinted 1627. Mr. Steevens justly supposes, that the character of GEORGE PEEBOARD, in the Puritan, was designed for GEORGE PEELE. See Malone’s SUPPL. SHAKESP. ii. 587. He has some few pastoral pieces in ENGLANDS HELICON. He dedicated a poem called the HONOUR OF THE GARTER, to the earl of Northumberland, by whom he was patronised in 1593. He wrote also among other things, POLYHYMNIA, the description of a TYLT exhibited before the queen, 1590. As to his plays, beside the OLD WIVES TALE, 1595, he wrote THE ARRAIGNMENT OF PARIS, 1584. — EDWARD THE FIRST, 1593. — KING DAVID AND FAIR BETHSABE, 1599. [See Note on Comus, v. 934. sup. p. 251.] — AND THE TURKISH MAHOMET AND HYREN [Irene] THE FAIRE GREEK, never printed. [See Malone, ut sup. vol. i. 191.] Of his popularity, and in various kinds of poetry, see Meres’s WITS TREASURY, 1598. 12mo. viz. p. 232. 283. 285. And Nash’s EPISTLE to the Gentlemen Students of both universities, prefixed to Greene’s ARCADIA, 4to. Bl. Let. He lived on the Bank-side, opposite to Black Friars: and died, in want and obscurity, of a disease, which Wood says is *incident to poets*, about the year 1597. He was a favourite dramatic poet: and his plays continued to be acted with applause long after his death. A man of Peele’s profession, situation, and character, must have left many more plays, at least interludes, than are now remembered even by name only. His OLD WIVES TALE, which is unrecited by Wood, and of which the industrious Langbaine appears to have known nothing more than the title, had sunk into total oblivion.

ORIGINAL VARIOUS READINGS.

IN the Library of Trinity College Cambridge, is a thin folio manuscript, marked MISCELL. R. ii. 49. It is splendidly bound, and to the inside of one of the covers is pasted a paper with this inscription, "Membra hæc eruditissimi et pene divini poetæ olim misere disjecta et passim sparsa, postea vero fortuito inventa, et in unum denuo collecta a CAROLO MASON ejusdem Collegii Socio, et inter Miscellanea reposita, ea qua decuit religione conservare voluit THOMAS CLARKE, nuperrime hujus Collegii nunc vero Medii Templi Londini Socius, 1736.^a" Doctor Mason, abovementioned, who was also Woodwardian professor at Cambridge,^b found these papers among other old and neglected manuscripts belonging to Sir Henry Newton-Puckering, a considerable benefactor to the Library.^c Beside plans of PARADISE LOST, and sketches and subjects for poetry, all in Milton's own hand, they contain entire copies of many of our author's smaller poems, in the same hand, except in a few instances, exhibiting his first thoughts and expressions, and most commonly his own corrections of them according to the present text. All these variations, but imperfectly and incorrectly printed by Birch, are here given, with other notices, from a more minute and careful examination of the manuscript.

LYCIDAS, fol. 30—34.

- V. 10. Who would not sing for Lycidas, he *well* knew.
 V. 22. To bid faire Peace be to my sable shroud.
 V. 26. Under the *glimmering* eye-lids of the morne.

^a Afterwards Master of the Rolls.

^b He died Dec. 18, 1770. Aged 72.

^c He had so great an affection for this college, in which he had been educated, that in his eightieth year he desired to be readmitted: and residing there a whole summer, presented to the new library, just then finished, his own collection of books, amounting to near four thousand volumes. He was son of sir Adam Newton, tutor to Prince Henry; and many papers written by that prince, or relating to him, are involved in the collection. Sir Henry took the name of Puckering in remembrance of his uncle sir Thomas Puckering of Warwickshire, a learned and accomplished man, brother in law to sir Adam Newton, son of lord Keeper Puckering, a companion of the studies of prince Henry. Many of the books were presents to the prince from authors or editors. In Dr. Duport's *HORÆ SUBSECIVÆ*, a poem is addressed to this preserver of Milton's Manuscripts, *Ad D. Henricum Puckerium, alias Newtonum, Equitem baronetum*. Cantabr. 1676. 8vo. pp. 222. 223. This sir Henry had a son, pupil to Dr. Duport at Trinity college, but who died before his father.

- V. 30. Oft till the *even-starre* bright
Toward heaven's descent had sloapt his *burnisht* wheel.
- V. 47. Or frost to flowres that their gay *buttons*^d wear.
- V. 53. Where *the* old bards the famous Druids lie.
- V. 58. What could the *golden-bayr'd* Calliope
For her inchaunting son,
When *she* beheld, the gods *far-fighted* bee,
His goarie *scalpe* rowle downe the *Thracian* lee.
- Where *geary*, with the substitution of *visage* for *scalpe*, was a correction from *divine visage*.
- V. 69. *Hid* in the tangles of Neæra's haire.
- V. 85. Oh fountain Arethuse, and thou *smooth* flood,
Soft-sliding Mincius.——
- Smooth* is then altered to *sam'd*, and next, to *honor'd*. And *soft-sliding* to *smooth-sliding*.
- V. 105. *Scraul'd* ore with figures dim.——
- Inwrought* is marginal.
- V. 129. Daily devours apace, and *little* *sed*.
Nothing is expunged.
- V. 138. On whose fresh lap the swart star *stintly* looks.
At first *sparely*, as at present.
- V. 139. *Bring* hither all your quaint enamel'd eyes.
- V. 142. Bring the rathe primrose that *unwedded* dies,
Colouring the pale cheek of uninjoy'd love;
And that sad floure that strove
To write his own woes on the vermeil graine;
Next adde Narcissus that still weeps in vaine;
The *woobine*, and the pencie freak't with jet,
The glowing violet,
The *cowslip* wan that hangs his pensive head,
And every *bud* that *sorrow's liverie* weares,
Let daffadillies fill their cups with teares,
Bid *amaranthus* all his beautie shed.
- Here also *well-attir'd woodbine* appears as at present, altered from *garish columbine*: and *sad embroidery*, an alteration of *sad escocheon*, instead of *sorrow's liverie*.
- V. 153. Let our *sad* thoughts dally with false surmise.

^a Beaumont and Fletcher, THE TWO NOBLE KINSMEN, A. iii. S. i, vol. x. p. 49. edit. 1750.

———O queen Emilia,
Fresher than May, sweeter
Than her gold *BUTTONS* on the boughs.———

Shakespeare, HAML. A. i. S. iii.
The canker galls the infants of the spring
Too oft before their *BUTTONS* be disclos'd.

Browne, BRIT. PAST. B. ii. S. iii. p. 61. edit. 1616.
Flora's choise *BUTTONS* of a russet dye.

See Note on *LYCID*, v. 45.

V. 154. Ay mee, whilst thee the *floods* and sounding seas.

V. 157. Where thou perhaps under the *humming* tide.

V. 160. Sleep't by the fable of *Corineus* old.

But *Bellerus* is a correction.

V. 176. *Listening* the unexpressive nuptial song.

In Milton's own hand.

I add all the manuscript readings of *LYCIDAS*, retained in the Cambridge edition 1638, but afterwards rejected.

V. 26. *glimmering*. V. 30. *ew'n starre*. V. 31. *burnisot*. V. 53.

"*The old bards*." V. 69. "*Hid in the tangles*." V. 157. *humming*.

V. 129. "*Little said*."

ARCADES. fol. 1. 2. 3.

TIT. "*Parte of a maske, or Entertainment, &c.*"

V. 10. *Now seems guiltie of abuse*

And detraction from her praise,

Less than halfe she hath exprest :

Envie bid her hide the rest.

V. 18. *Seated* like a goddess bright.

V. 23. *Ceres* dares not give her ods ;

Who would have this clime had held.

V. 41. *Those virtues which dull fame* hath left untold.

V. 44. For know, by lot from *Jove* I have the power.

V. 47. *In* ringlets quaint.——

V. 49. Of noisome winds, *or* blasting vapours chill.

V. 50. And from the *leaves* brush off the evil dew.

V. 62. Hath *chain'd* mortalitie, then listen I.

"In Milton's own hand.

COMUS. fol. 13.—29.

STAGE-DIRECTION. "*A guardian spirit or dæmon*" [enters.]

After v. 4, "*In regions mild, &c.*" These lines are inserted, but crossed.

*Amidst th' Hesperian gardens, on whose banks
Bedew'd with nectar and celestiall songs,
Eternall roses grow, and hyacinth,
And fruits of golden rind, on whose faire tree
The scalie-harrest dragon ever keeps
His unincubated eye ; around the verge
And sacred limits of this blisfull isle,
The jealous ocean, that old river, winds
His farre extended arms, till with steepe fall
Halfe his waft flood the wild Atlantique fills,
And halfe the slow unfadom'd stygian poole.
But soft, I was not sent to court your wonder
With distant worlds, and strange removed climes.
Yet thence I come, and oft from thence behold.*

V. 5.

V. 5. *The smoake and stir of this dim narrow spot.*
After v. 7, "Strive to keep up, &c." this line was inserted, but crossed.

Beyond the written date of mortall change.

- V. 14. That *shews* the palace of æternity.
V. 18. But to my *buisnesse* now. Neptune *whose* sway.
V. 21. *The rule and title of each sea-girt isle.*
V. 28. The greatest and the best of all *his* empire.
V. 45. By old or modern bard, in hall or bowre.
V. 58. Whom therefore she brought up and nam'd him Comus.
V. 62. And in thick *covert* of black *shade* imbower'd

Excels his mother at her *potent* art.

Covert is written first, then *shelter*.

V. 67. For most doe taste through *weake* intemperate thirst.

V. 72. All other parts remaining as *before*.

V. 90. *Neere*st and likeliest to give *præ*sent aide.

V. 92. Of *virgin* steps. I must be viewlesse now.

Virgin is expunged for *hatefull*.

STAGE-DIRECTION. "Goes out.—Comus enters with a charming rod and glasse of liquor, with his rout all headed like some wild beasts; *thire* garments, some like men's and some like women's. They come on in a wild and antick fashion. Intraunt "*Κωμῶδες*."

V. 97. In the steepe *Tartarian* streame.

V. 99. Shoots against the *northern* pole.

Dusky is a marginal correction.

V. 108. And *quick* Law with her scrupulous head.

V. 114. Lead with swift round the months and years.

V. 117. And on the *yellow* sands and shelves.

Yellow is altered to *tawny*.

V. 122. Night *has* better sweets to prove.

V. 133. And makes a blot of nature.

Again,

And *throws* a blot ore all the aire.

V. 134. Stay thy *polisht* ebon chaire

Wherein thou rid'st with Hecate,

And *favour* our close jocondrie.

Till all thy dues bee done, and *nought* left out.

V. 144. With a light and frolic round.

STAGE-DIRECTION. "The measure, in a wild, rude, and wanton antick."

- V. 145. Breake off, breake off, I *hear* the different pace
Of some chaste footing neere about this ground;
Some virgin sure benighted in these woods,
For so I can distinguish by myne art.
Run to your shrouds within these braks and trees,
Our number may affright.—

This disposition is reduced to the present context: then follows a

STAGE-

STAGE-DIRECTION. "*They all scatter.*"

V. 151. —Now to my *trains*,

And to my *mother's charmes*.——

V. 153. —Thus I hurle

My *powder'd* spells into the spungie air.

Of power to cheat the eye with *sleight* illusion,

And give it false presentments, *else* the place.

And *blind* is written for *sleight*.

V. 164. And hugge him into *nets*.——

V. 170. —If my ear be true.

V. 175. When for their teeming flocks, and *garners* full.

V. 181. In the blind *alleys* of this *arched* wood.

V. 190. Rose from the hindmost wheelles of Phœbus' *chaire*.

V. 193. They had ingag'd thire *youthly* steps too farre
To the *soone-parting* light, and *envious* darknes
Had stolne them from me.——

V. 199. With everlasting oyle to give *thire* light.

V. 208. And ayrie touns that *lure* *night-wanderers*.

V. 214. Thou *flittering* angel girt with golden wings,
And thou *unspotted* forme of chastity,
I see ye visibly, and *while* I see yee,

This duskye hollow is a paradise,

And heaven gates ore my head: now I beleeve.

V. 219. Would send a glistering *cherub*, if need were.

V. 231. Within thy ayrie *cell*.

Cell is in the margin.

Before Comus speaks, at v. 244, is this STAGE-DIRECTION,
"*Comus looks in and speaks.*"

V. 252. Of darknesse till *she* smil'd.——

V. 257. —Scylla *would weepe*,

Chiding her barking waves into attention.

V. 268. *Liv'st* here with Pan and Sylvan.——

V. 270. To touch the *prospering* growth of this tall wood.

V. 279. Could that divide you from *thire* ushering *hands*.

V. 280. They left me *wearied* on a grassie turf.

V. 304. To help you find them *out*.

V. 310. Without sure *steerage* of well-practiz'd feet.

V. 312. Dingle or bushie dell of this *wide* wood.

V. 316. Within these *sbroudie* limits.——

V. 321. Till further quest *be made*.

V. 329. —Square *this* tryal.

After v. 330, STAGE-DIRECTION. "*Exeunt.——The two brothers Enter.*"

V. 340. With a long-levell'd rule of streaming light.

V. 349. In this *sad* dungeon of innumerable boughs.

V. 352. From the chill dew, *in this* dead solitude?

Perhaps some cold banke is her boulder now,

Or 'gainst the rugged barke of some broad elme

She

*She leans her thoughtfull head musing at our unkindnesse:
Or lost in wild amazement and affright,
So fares, as did forsaken Proserpine,
When the big wallowing flakes of pitchie clouds
And darknesse wound her in.*

i Br. Peace, brother, peace. I do not think my sister, &c.

Dead solitude is also surrounding wild. Some of the additional lines (v. 350.—366.) are on a separate slip of paper.

V. 362. ——— *The date of grief.*

V. 365. *This self-delusion.*

V. 371. *Could stirre the stable mood of her calme thoughts.*

V. 384. *Walks in black vapours, though the noon-tide brand
Blaze in the summer-selsice.*

V. 390. *For who would rob a hermit of his beads,
His books, or his haire gowne, or maple-dish?*

V. 400. ——— *Bid me think.*

V. 403. *Uninjur'd in this vast and hideous wild.*

V. 409. *Secure without all doubt or question: no,
I could be willing, though now i' th' darke, to trie
A tough encounter with the shaggiest ruffian,
That lurks by hedge or lane of this dead circuit,
To have her by my side, though I were sure
She might be free from perill where she is,
But where an equal poise of hope and fear.*

For encounter he had first written passado, and hopes and fears.

V. 415. *As you imagin, brother: she has a hidden strength.*

V. 421. *She that has that, is clad in compleate Steele:*

*And may on every needfull accident,
Be it not don in pride or wilfull tempting,
Walk through huge forrests and unharbour'd heaths,
Infamous hills, and sandie perilous wilds;
Where, through the sacred awe of chastitie,
No savage fierce, bandite, or mountaneere,
Shall dare to soile her virgin puritie.*

V. 428. *Yea ev'n where very desolation dwells.*

V. 433. *In fog, or fire, by lake, or moorie fen,
Blue wrinckled hag, or stubborne unlaid ghost.*

V. 448. *That wise Minerva wore, æternal virgin.*

Then, unvanquish'd, then, unconquer'd.

V. 452. *With suddaine adoration of her purenesse.*

Then, bright rayes, then, blank awe.

V. 454. *That when it finds a soul sincerely so.*

V. 465. *And most by the lascivious act of sin.*

V. 471. *Oft seene in charnel vaults, and monuments,
Hovering, and sitting by a newe-made grave.*

V. 481. *List, list, methought I heard.*

V. 485. *Some curl'd man of the sword calling to his fellows:*

V. 490.

- V. 490. *Had best looke to his forehead: here be brambles.*
 STAGE-DIRECTION: "*He hallows: the guardian dæmon hallows again, and enters in the habit of a shepherd.*"
 V. 491. Come not too neere; you fall on pointed stakes else.
 V. 492. *Dam.* What voice, &c.
 V. 496. And sweetned every musk-rose of the valley.
 V. 497. How cam'st thou heere good shepherd?—
 V. 498. *Leapt o're the penne.*—
 Then, "*his fold.*" Then, "*the fold.*"
 V. 512. What feares, good shepherd?—
 V. 513. I'll tell you.—
 V. 523. *Nurtur'd* in all his mother's witcheries.
 V. 531. Tending my flocks hard by i' th' *pastur'd* lawns.
 V. 545. With *spreading* honey-suckle.—
 Or *blowing*.
 V. 553. —Drowfy *flighted* steeds.
 V. 563. Too well I *might* perceive.—
 V. 574. The *helplesse* innocent lady.—
 V. 605. Harpyes and Hydra's, or all the monstrous *buggs*;
 'Twixt Africa and Inde, I'le find him out,
 And force him to *release his new-got* prey,
 Or drag him by the curles, and *cleave his scalpe*
 Down to the hips.—
 V. 611. But here thy *steale* can do thee *small* availle.
 V. 614. He with his bare wand can *unquilt* thy joynts,
 And crumble *every sinew.*—
 V. 627. And shew me simples of a thousand *bues*.^b
 V. 636. And yet more med'cinal than that *antient* Moly
 Which Mercury to wise Ulysses gave.
 V. 648. As I will give you *as we go*, [or, *on the way*] you may.
 Boldly assault the *necromantik* hall;

^a Monsters. Terrours. So in B. Fletcher's *PHILASTER*, A. v. S. i. vol. i. p. 165 edit. 1750.

My pretty prince of puppets, we do know,
 And give your Greatness warning, that you talk
 No more such BUG-WORDS.—

And in Shakespeare's *CYMBELINE*, A. v. S. iii.

Those that would die or ere resist, are grown
 The mortal BUGS o' th' field.—

Where see instances collected by Mr. Steevens, And *HENR. vi. P. i.*

For Warwick was a BUG that fear'd us all.

That is, "a monster that frighted us." Our author's *REFORMAT*. "Which is
 "the BUG we fear." *PROSE-WORKS*, i. 25. See also Reed's *OLD PL.* iii. 234.
 See also the *WINTER'S TALE*. And Spenser, *F. Q.* ii. iii. 20.—xii. 25. Phaer
 translates Virgil's "*Furiis agitatus Orestes*," *Orestes bayted was with* BUGGES.
ÆN. iv. 471. The word is in Chaucer, "Or ellis that blacke BUGGYS wol hym
 "take." *N. PR. T.* 1051. *Urr.*

^b As in *LYCIDAS*, v. 135.

Their bells and flourcts of a THOUSAND HUES.

Where

Where if he be, with *suddaine violence*
And brandisht *blade* rush on him, breake his glasse,
And *powre* the luscious *potion* on the ground,
And seise his wand.——

V. 657. — *I follow thee,*

And *good heaven cast his best regard upon us.*

After v. 658, STAGE-DIRECTION. "The scene changes to a
"stately palace set out with all manner of deliciousness: tables
"spread with all dainties. Comus is discovered with his rabble:
"and the Lady set in an enchanted chaire. *She offers to rise.*"

V. 661. And you a statue *fixt*, as Daphne was.

V. 662. Fool, thou art *over-proud*, do not boast.

This whole speech of the LADY, and the first verse of the next of
COMUS, were added in the margin: for before, COMUS's first
speech was uninterruptedly continued thus,

"Root-bound, that fled Apollo. Why do you frown?"

V. 669. That *youth and fancie* can beget,
When the *briske* blood growes lively.——

V. 678. To life so friendly, and so coole to thirst. ——
Poor ladie thou hast need of some refreshing.
Why should you, &c.——

After v. 679, the nine lines now standing were introduced instead
of "*Poor ladie, &c.*" as above.

V. 687. That *hast* been tir'd all day.——

V. 689. —— *Heere* fair Virgin.

V. 695. —— *Oughly-headed* monsters.——

V. 698. With visor'd falshood and base *forgeries.*

V. 707. To those budge doctors of the Stoick *gowne.*

V. 712. Covering the earth with odours and with *fruites,*
Cramming the seas with spawne innumerable,
The fields with cattell, and the aire with fowle.

V. 717. To *adorn* her sons.——

But *deck* is the first reading, then *adorn*, then *deck* again.

V. 721. Should in a pet of temperance feed on *fetches.*

But *pulse* was the first reading. At last, resumed.

V. 727. *Living* as Nature's bastards, not her sons,

V. 732. The sea orefraught would *heave* her waters up
Above the stars, and th' unsought diamonds
Would so bestudde the center with *thire* light,
And so imblaze the forehead of the deep,
Were they not taken thence, that they below
Would grow enur'd to day, and come at last.

V. 737. Lift, lady, be not coy, ^a nor be cosen'd.

V. 744. It withers on the stalk and *fades* away.

V. 749. They had thire name thence; coarse *beetle* brows.

^a Milton seems to have sounded *coy*, as a disyllable: as also *coarse* at v. 749.
infr.

- V. 751. The *sample*.—
 V. 755. Think what, and *look upon this cordial julep*.
 Then follow verses from v. 672—705. From v. 779, to 806, the lines are not in the manuscript, but are added afterwards.
 V. 807. This is mere moral *stuff, the very lees*
 And settlings of a melancholy blood:
 But this, &c.

After v. 813, STAGE-DIRECTION. "The Brothers rush in, *strike*
 "his glasse down: *the shapes make as though they would resist*, but
 "are all driven in. *Dæmon enters with them*."

- V. 814. What, have you let the false inchanter *pass*?
 V. 816. —Without his *art* revert.
 V. 818. We cannot free the Lady that *remains*.
 And, *here fits*.
 V. 821. *There is another way that may be us'd*.
 V. 826. Sabrina is her name, a *goddess chaste*.
 Then, a *virgin chaste*, then, a *virgin pure*.
 V. 829. She, *guiltless damsel*, flying the mad *persuited*.
 V. 831. —To the *streame*.
 But first, "the *flood*."
 V. 834. Held up thine *white* wrists, and *receav'd* her in,
 And bore her *straite* to aged Nereus' hall.
 V. 845. Helping all urchin *blasts*, and ill luck *signes*,
 That the *shrewd medling* else delights to *leave*;
 And often takes our *cattel with strange pinches*.
 Which she, &c.—

- V. 849. Carrol her goodnesse loud in *lively* layes.
 And *lovely*, from *lively*.
 V. 851. Of *pancies*, and, of *bonnie daffadils*.
 V. 853. Each clasping *charme*, and *secret holding spell*.
 V. 853. In honour'd *virtue's cause*: this will I *trie*.
 Before v. 857, is written, "To be *said*."
 V. 895. That *my rich wheelles inlayes*.
 V. 910. *Vertuous* Ladie, look on me.
 V. 921. To waite on *Amphitrite* in her *bowre*.
 V. 924. May thy *crystal waves* for this.
 V. 927. That tumble downe from *snowie hills*.
 V. 948. Where this night are *come* in *state*.
 V. 951. All the *swains* that *near* abide.
 V. 956. Come let us *haste*, the *stars* are *high*,
 But Night *reignes* monarch yet in the mid *skie*.

STAGE-DIRECTIONS. "Exeunt.—The scene changes and then
 "is presented *Ludlow town* and the *Presidents castle*: then enter
 "country *dances* and *such like gambols*, &c. At those sports the *Dæ-*
 "mon with the two Brothers and the Lady enter. The *Dæmon sings*."

- V. 962. Of *nimbler toes*, and *courtly guise*,
 Such as Hermes did *devise*.

After v. 965. No STAGE-DIRECTION, only "A *Song*."

V. 971.

- V. 971. Their faith, their *temperance*, and truth.
 But *patience* was first written, and restored.
 V. 973. To a crowne of deathlesse *bays*.
 After v. 975, STAGE-DIRECTION, "*The Dæmon sings or says.*"
 V. 979. Up in the *plain* fields of the sky.
 V. 982. Of *Atlas* and his *nieces* three.
 V. 984. This verse and three following were added.
 V. 990. About the *myrtle* alleys fling
 Balm and *cassia's* *fragrant* smells.
 V. 992. Iris there with *garnisht* [or *garish*] bow.
 V. 995. Than her purpled scarf can shew,
 Yellow, watchet, greene, and blew.
 And drenches oft with *manna* [or *Sabaean*] dew
 Beds of hyacinth and roses,
 Where *many a cherub* soft reposes.

What relates to Adonis, and to Cupid and Psyche, was afterwards added.

V. 1012. Now my *message* [or *buisnesse*] well is done.

The whole of *COMUS*, with the corrections and additions, is in Milton's own hand-writing.

I add the manuscript readings of *COMUS*, retained in the first edition 1637, but afterwards altered.

- V. 195. *Stolne*. V. 214. *Flittering*. V. 251. "*She* smil'd."
 V. 472. *Hovering*. V. 513. "*I'll tell you.*" V. 608. Or cleave
his scalpe down to the hippes.

AT A SOLEMN MUSIC. fol. 4. 5.

TIT. "*Song* : at a, &c."

- V. 3. Mixe your *choise* words, and *happiest* sounds employ,
 Dead things with inbreath'd sence able to pierce,
 And as your equal raptures, temper'd sweet,
 In high misterious spousall meet ;
 Snatch us from earth awile,
 Us of ourselves and native woes beguile.
 And to our high-rays'd phantasie present
 That undisturbed song, &c.
 V. 10. Where the bright Seraphim in triple row.
 V. 14. With those just spirits that wear the *blooming* palms,
 Hymnes devout and *sacred* psalmes
 Singing everlastingly ;
 While all the *starry* rounds and arches blue
 Resound and echo Hallelu :
 That we on earth, &c.
 V. 18. May rightly answer that melodious noise,
 By leaving out those harsh ill sounding jarres
 Of clamorous sin that all our musick marres :
 And in our lives and in our song
 May keepe in tune with heaven, &c.
 V. 28. To live and sing with him in endlesse morne of light.

There are three draughts, or copies, of this SONG. All in Milton's own hand-writing.

Upon THE CIRCUMCISION: fol. 8.

There are no variations of any consequence in this ODE. It is in Milton's own hand-writing.

ON TIME. fol. 8.

TIT. "On Time: *To be set on a clock-case.*"

In Milton's own hand.

ON THE FORCERS OF CONSCIENCE, &c. fol. 48.

V. 2. —The *vacant* whore pluralitie.

V. 17. Crop ye as close as marginal P——s eares.

That is, Prynne's.

This piece is in the hand-writing of Sonnet xvii. See below.

SONN. vii. fol. 6.

No variations except in the spelling. In Milton's own hand: who begins the first, fifth, and ninth verses; with great letters; all the rest with small.

SONN. viii. fol. 9.

TIT. "On his dore when the Citty expected an assault." Then, as at present: with an addition of the date 1642; afterwards expunged.

V. 3. If ever deed of honour did thee please.

This Sonnet is written in a female hand. Only the second title is by Milton.

SONN. ix. fol. 9.

TIT. "To a Lady."

V. 7. And at thy *blooming* vertue fret their spleen.

V. 13. Opens the dore of blisse that hour of night.

All in Milton's own hand-writing.

SONN. x. fol. 9.

TIT. "To the Lady Margaret Ley." All in Milton's own hand.

SONN. xi. fol. 43.

TIT. "On the detraction which, &c." As we have given it.

V. 1. I writt a book of late call'd Tetrachordon,

And weav'd it close, both matter, form, and style:

It went off well about the town awhile,

Numbering good wits, but now is seldom por'd on.

V. 10. Those barbarous names.——

Then rough-beewn, then rugged.

All in his own hand.

SONN. xii. fol. 46.

V. 4. Of owls and buzzards.——

V. 10. And hate the truth whereby they should be free.

All in his own hand.

SONN. xiii. fol. 43. 45.

TIT. "To my friend Mr. Hen. Lawes, feb. 9. 1645. On the publishing of his aires."

V. 3. Words with just notes, which till then us'd to scan,

With Midas' eares, misjoining short and long.

Or,

Or, "When most were us'd to scan."

V. 6. And gives thee praise above the pipe of Pan.

To after age thou shalt be writ a man,

Thou didst reform thy art the chief among

Thou honourst vers, and vers must lend her wing.

V. 12. Fame, by the Tuscan's leav, shall set thee higher

Than old Casell, whom Dante woo'd to sing.

Two copies of this Sonnet are in Milton's hand: a third in another, a man's hand. Milton had an amanuensis on account of the failure of his eyes.

SONN. xiv. fol. 45.

TIT. "On the religious, &c. As we have given it:

V. 3. Meekly thou didst resign this earthly clod

Of flesh and sin, which man from heaven doth sever.

V. 6. Strait follow'd thee the path, that saints have trod

Still as they journey'd from this dark abode

Up to the realm of peace and joy for ever.

Faith show'd the way, and she who saw them best

Thy handmaids, &c.

V. 12. And spoke the truth. —

There are two copies of this Sonnet, (one corrected,) in Milton's own hand: a third in another, a man's, as of SONN. xiii.

SONN. xv. for 47.

TIT. "On the, &c. At the siege of Colchester."

V. 2. And fills each. —

V. 4. — Which daunt remotest kings.

V. 5. — Thy firm unshaken virtue. —

V. 6. — Though new rebellions raised

Their hydra heads, and the fals north displays

Her broken league, to impe their serpent wings.

V. 10. For what can war but endless war still breed,

Till truth and right from violence be freed,

And publick faith cleared from the shameful brand

Of publick fraud. —

This Sonnet is in Milton's own hand.

SONN. xvi. fol. 47.

TIT. "To the Lord General Cromwell, May 1652. On the Proposals of certain ministers at the committee for propagation of the gospel."

V. 1. — Who through a cloud

Not of war onlie, but detractions rude.

V. 5. And on the neck of crowned fortune proud,

Hast rear'd god's trophies and his work pursued.

As we have given, instead of "And fought." [See Notes.]

V. 7. While Darwen fireame. —

V. 9. And twenty battles more. —

V. 11. No less renown'd than war. —

V. 12. — With secular chains.

This Sonnet is in a female hand, unlike that of SONN. viii.

SONN.

SONN. xvii. fol. 48.

V. 1. ——— In sage *counsel* old.V. 7. And to advise how war may, best upheld,
Move by. ———

V. 9. ——— Besides to know

*What power the church and what the civill means,**Thou teachest best, which few have ever done.*

Afterwards thus,

*Both spirituall power and civill, what each means,**Thou hast learn'd well, a praise which few have won.*

Lastly, as in our text.

V. 13. Therefore on thy *firme* hand religion leans*In peace, and reckons thee her eldest son.*But at first, *right* hand.

This Sonnet is in a female hand, unlike either of the two last.

[SONNETS xviii. xix. xx. do not appear.]

SONN. xxi. fol. 49.

The four first lines are wanting.

V. 8. And what the *Sweddes* intend. ———

In the hand of a fourth woman, as it seems.

SONN. xxii. fol. 49.

V. 3. Bereft of *light*. ———V. 4. ——— *Doth sight* appear*Of sun or moon.* ———V. 7. Against *god's* hand or will, nor hate a jotOf heart and hope, but still *attend* to steerUp *hillward*. ———V. 12. Of which all Europe *talks* from side to side :

This thought would lead me through the world's vain mass

Content though blind, had I no *better* guide.

In the same female hand as the last.

SONN. xxiii. fol. 50.

No variations, but in the spelling. In a fifth female hand.

A P P E N D I X

CONTAINING

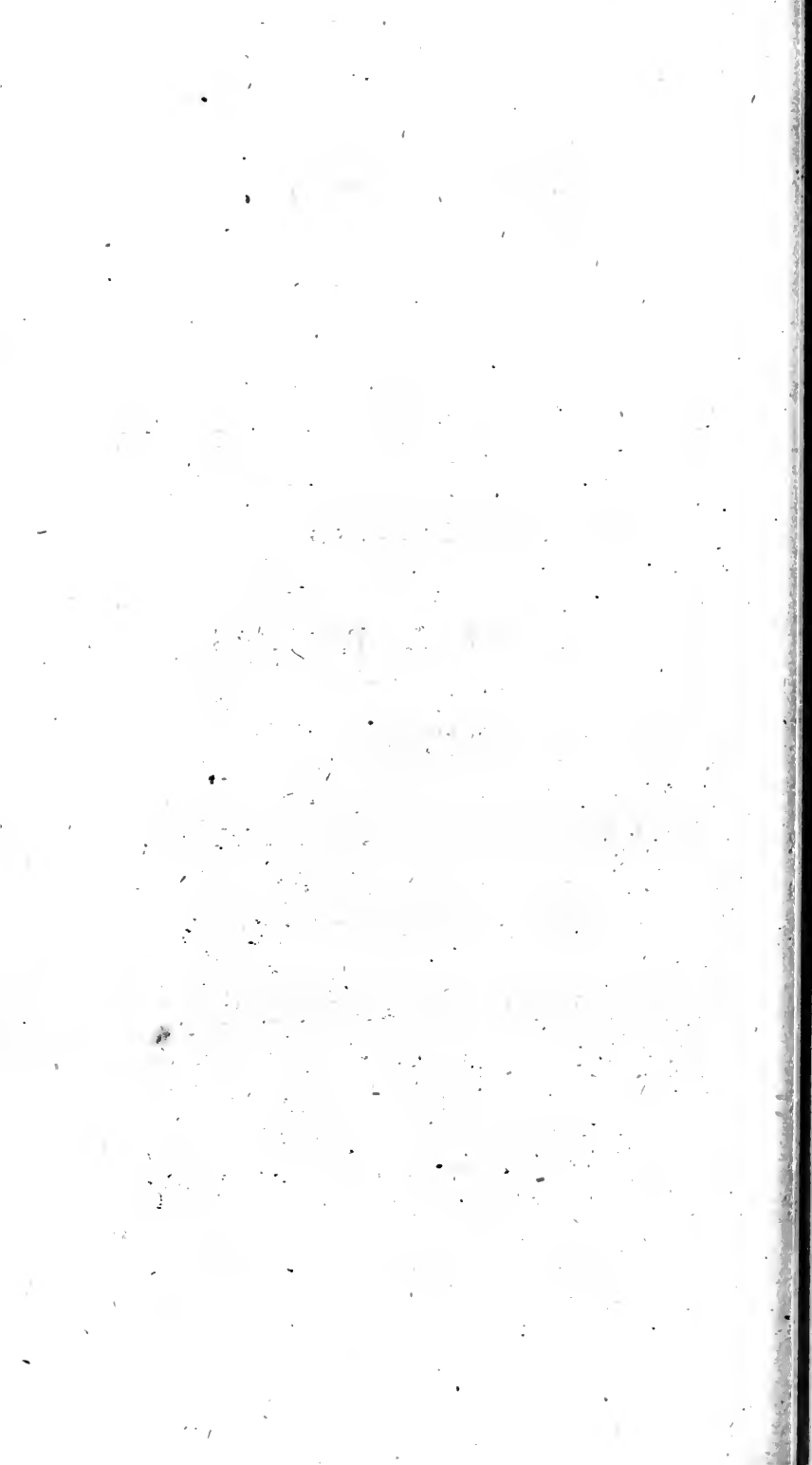
R E M A R K S

ON THE

GREEK VERSES OF MILTON.

BY

CHARLES BURNEY.



A P P E N D I X, &c.

WHEN it is considered, how frequently the life of MILTON has been written, and how numerous the annotations have been, on different parts of his works, it seems strange, that his Greek verses, which, indeed, are but few, should have passed almost wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor exposed to the ordeal of criticism, by his enemies. Both parties seem to have shrunk from the subject.

To investigate the motives for this silence is not necessary, and the search might possibly prove fruitless. The present observations attempt to supply the deficiency of former Commentators, whose stores of critical knowledge have been lavished, *ὅλην θυλάκι*, merely on the English poetry of Milton.

It will, perhaps, be asserted, that the following remarks are frequently too minute. Yet it seems the duty of a commentator, *on the Greek productions of a modern*, to point out, in general, the sources from which each expression flowed, and to defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadvert on passages, of which the errors will be discovered by those only, who have devoted a large portion of their time and attention to the study of the Ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority.—In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed *his favourite poet* by Mr. Warton, in his Notes on COMUS, ver. 297.

Those, who have long and justly entertained an high idea of Milton's Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is

hoped, merits at least a milder title.—To Milton's claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage! It requires not our commendation, and may defy our censure.—If Dr. Johnson, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian,^a what would he have said, if he had bestowed his time, in examining part of this Greek poetry, with the same exactness of taste, and with equal accuracy of criticism.

If Milton had lived in the present age, the necessity of these remarks would, in all probability, have been superseded. His native powers of mind, and his studious researches, would have been assisted by the learned labours of Bentley, Hemsterhusius, Valckenaer, Toup, and Ruhnkenius, under whose auspices Greek criticism has flourished, in this century, with a degree of vigour wholly unknown in any period, since the revival of letters.

I.

PSALM CXIV.

This Greek version, as Dr. Joseph Warton has justly observed, is superior to that of Duport. It has more vigour, but is not wholly free from inaccuracies.

In verse 4. the preposition *εν* might have been omitted, as in Homer, Od. H. 59.—*Γιγαντεςσιν βασιλευεν*.

V. 5. *ἐρῶησε*, and v. 12. *ἐρῶησας*, should have been in the middle voice.

V. 5. and v. 13. *εἰλυμενη* should have the antepenult *long*, as it is used by Homer.

V. 7. and v. 14. *Ιορδανη* has the penultimate *short* in Nonnus's version of St. John's Gospel, i. 23. and in x. 40. where it appears *long*, *Ιορδαναιο* *superscriptum est*, says Sylburgius.—The syllable *ΔΑ* is used *long* by Apolinarius, in his translation of this psalm.

V. 9. and 16. *εὐτραφερω*. This word is supported by no authority.

V. 12. *αἶνα θαλασσα*. *Αἶνα* *Doricè* for *Αἰνη* has the A *long*.

V. 17. *Βασιλεῖραι τι δ' αρ*—*Δε* or *Δ'* should have followed *Βασιλεῖραι*.

V. 19. *μεγαλ' ἐκλυπεῖσθα*, does not appear intelligible. Should it be *μεγαλα κτυπεῖσθα*? In the following verse *Τρεῖσθ'* had better have been *τρομεσθ'*, as *τρεῖσθα* precedes.

II.

Philosophus ad Regem quendam, qui eum ignotum et infontem, inter reos forte captum, inscius damnaverat, την επι θανατω πορευομενος, hęc jubilo misit.

Ω ανα, ει ολεσης με τον εννομον, υδε τιν' ανδρων

^a Life of Milton. Works. Vol. II. p. 92.

Δεινὸν ἴλως δρασσάντα, σφωτάλον ἰσθὶ καρήνων
 Ρηϊδίως ἀφελόιο, το δ' ἕτερον αὐδὶ νοήσεις,
 Μαψιδίως δ' ἄρ' ἐπειτα τεὸν πρὸς θυμὸν ὀδυρῆ,
 Τοῖον δ' ἐκ πείλιος περιωνυμὸν ἀλκαρ ὀλεσσας.

In this short composition, the style of the Epic Poets is imitated very inaccurately, and is strangely blended with that of the Tragic Writers.

Verse 1. ΕΙ ΟΛΕΣΗΣ] Milton ought to have written εἰ καὶ ὀλεσῆς. —The subjunctive ὀλεσῆς, as in Il. A. 559.—and καὶ must necessarily be added to εἰ, when it is followed by this mood.

EI, in the Dramatic Poets, is used with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the three moods, in Homer. Yet this is not allowed indifferently, nor without distinction.

EI, in the Iliad and Odyssey, when it is joined to an *Indicative*, stands singly, and independent of any other particle, as in Od. ψ. 220. ΕΙ ἤδη, ὁ μιν αὐτίς—and in a great variety of passages.

EI, with an *Optative*, is sometimes accompanied by καὶ, or κεν, as Il. A. 60.—ΕΙ ΚΕΝ θανάλον γε ΦΥΤΟΙΜΕΝ. O. 196. ΕΙ ΚΕ ΛΑΒΟΙΜΕΝ. 205. ΕΙ περ γὰρ Κ' ΕΘΕΛΟΙΜΕΝ—and it is also used without this adjunct in Il. A. 257. ΕΙ σφῶν ταδὲ πάντα ΠΥΘΟΙΑΤΟ. B. 98.—ΕΙ ποτ' αὐτῆς ΣΧΟΙΑΤ'.—and in a multitude of other places, by the insertion of which it is not necessary, that these remarks should be extended.

EI, with a *Subjunctive* mood, is never used by Homer, without the addition of καὶ or κεν, or its equivalent αὐ.

It may not be useless to enumerate and correct the passages, which, in the present copies of the Iliad and Odyssey, seem to militate against these Canons.

EI ΚΕ, instead of EI, with an *INDICATIVE MOOD*.

Iliad ψ. 526. ΕΙ δὲ Κ' ἐτι προτέρῳ ΓΕΝΕΤΟ δράμος ἀμφοτεροῖσι.—Read ΕΙ δὲ Γ' ἐτι προτέρῳ.

Odyss. Z. 282.—ΕΙ Κ' αὐτῇ περ ἐποιοχόμενῃ πῶσιν ΕΥΡΕΝ.

Read ΕΙ Γ' αὐτῇ, or rather εὐρῇ.

Odyss. M. 140. ΕΙ ΚΕΝ ΑΛΥΞΕΙΣ.—Read αλυξῆς, which Clarke gives as a various reading, and which he should have admitted into the text. In Odyss. A. 112. he has rightly published: Εἰ κεν αλυξῆς.

Odyss. P. 79. ΕΙ ΚΕΝ ἐμε μνηστήρες ἀγῆνορες ἐν μεγάροισι
 Λαδρῇ κλειαντές, πατρώϊα πάντα ΔΑΣΟΝΤΑΙ.

Δασυνῆαι is mentioned by Clark, in his note, as a various reading. This alteration would remove the error; but ΕΙ ΜΕΝ ἐμε is the true reading, as ΕΙ ΔΕ καὶ ἐγώ follows in ver. 82.—To these must not be added Odyss. A. 109.

Τὰς ΕΙ ΜΕΝ Κ' ἀσινεας ΕΑΑΣ, καὶ τε μέδουαι,
 which verse is repeated in Odyss. M. 137, for ΕΑΑΣ may be Subjunctive, as well as Indicative. The Α is only doubled.—This Er-

nessi pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clark and others, suppose to have been Dionysius Halicarnassensis, cites the former of these passages, p. 340. *Ed. Galei, Amst.* 1688, and reads εασης for εαας, which, as Clark has remarked, must be pronounced εασης. This seems to be the genuine reading; and might readily be admitted into the text, if it is supported by manuscripts. Eustathius^b also, as Ernesti observes, *habuisse εασης videtur.*

EI, instead of EI KE, with a SUBJUNCTIVE MOOD. *χ. b. m.*
Iliad A. 81. EI περ γαρ τε χολον—ΚΑΤΑΠΕΨΗΙ.

It should be γαρ KE. —So in Iliad Δ. 261. EI περ γαρ τ' άλλοι —ΠΙΝΩΣΙΝ, and in Iliad M. 245. EI περ γαρ τ' άλλοι —ΠΕΡΙ-ΚΤΕΙΝΩΜΕΘΑ—the reading should be EI περ γαρ Κ' άλλοι. A Subjunctive properly follows EI περ γαρ κε, in Iliad A. 580. M. 302. Odyss. B. 246. Θ. 355.

Iliad A. 341. —EI ποτε δ' αυτε
Χρειω εμειο ΓΕΝΗΤΑΙ—

Here is a manifest blunder. ΔΕ is unnecessary, but the frequent occurrence of δ' αυτε, in the Iliad and Odyssey, might easily occasion its admission. Homer also, (*ni fallor*) would have written: ει δε ποτ' αυτε, and not ει ποτε δ' αυτε.^c After the Canons, which have been laid down, the mode of correction is obvious: EI ποτε Κ' αυτε—. As EI κε and EI κεν, however, are frequently in *juxtaposition*, the reading might have been: EI κε ποτ' αυτε. —Κεν αυτε or κ' αυτε may be found in Iliad Z. 73. Θ. 26. I. 135. 277. P. 319, and Ω. 619.

Iliad E. 258. —EI γεν ιτερος γε ΦΥΓΗΣΙΝ.
Read EI Κ' εν φυγησιν. In Villoison's Edition of the *Venice Homer* and Scholiasts, the lection is ει γ' εν ιτερος γε. It might be EI—KE φυγησιν, which would obviate the double γε.

Iliad Δ. 116. EI περ τε ΤΥΧΗΙΣΙ—

Read EI περ KE.

Iliad O. 16. —EI αυτε κακορραφης αλεγεινης
Πρωτη ΕΠΑΥΡΗΑΙ.

Read Κ' ΑΥΤΕ, which indeed assists the metre.
Odyss. Π. 138. EI και Λαερτη αυτην οδον αγγελος ΕΛΘΩ—
Put a fuller stop at the end of the preceding verse, and read Η αρα for EI και, which is given as a various lection in Clark's note, in whose Edition, it is remarkable, that the *true* readings are not uncommonly the *rejected* readings.

^b Vol. III. p. 1675. 9. Edit. Rom.

^c No validity can be allowed to Odyss. I. 311. and 344.

Συν δ' ογε δ' αυτε δυω μαρφας απλίσσατο δειπνον,
Which the Commentators allow to be wrong. Ernesti's supposition, that the repetition of δε, *biatus vivandi causa fieri potuit*, merits no attention.

Iliad Φ. 576. ΕΙ ΠΕΡ ΓΑΡ ΦΘΑΜΕΝΟΣ ΜΙΝ Ή ΟΥΤΑΣΗΙ, Ή ΒΑΛΗΙΣΙΝ.

Read ΕΙ ΓΑΡ ΚΕΝ—

Iliad X. 86. ΕΙ ΠΕΡ ΓΑΡ ΣΕ ΚΑΤΑΚΤΑΝΗΙ.

The Harl. MS. rightly gives, ΚΑΤΑΚΤΕΙΝΕΙ. ΟΥ ΣΕ Τ' ΕΓΩΓΕ ΚΛΑΥΣΟΜΑΙ—follows; where ΟΥΤΕ Σ' ΕΓΩΓΕ seems preferable.—There appear to be many passages of Homer, in which ΤΕ “*locum non sūm occupat*,” as the learned Annotator on Toup in Suid. Vol. IV. p. 489. observes, on a fragment of Callimachus.

Iliad X. 191. ΕΙ ΠΕΡ ΤΕ ΛΑΘΗΙΣΙ—

Here, and in Odyss. A. 188. ΕΙ ΠΕΡ ΤΕ ΓΕΡΟΝΤ' ΕΙΡΗΑΙ, for ΤΕ read ΚΕ.

In this list must not be included Odyss. E. 221. ΕΙ Δ' ΑΥΤΙΣ ΠΑΙΗΙΣΙ—for Παιήσι is not only Subjunctive, but also Indicative, according to the *Mos flectendi Indicativi poetis usitatus; qui dicitur a Grammaticis Reginorum fuisse dialecti*, to use the words of Valckenauer, whose note on μέησι for μένι well merits perusal, *Adnot. in Adoniasuf. Theocrit.* p. 254.—Nor must Iliad Γ. 288.

ΕΙ Δ' ΑΝ ΕΜΟΙΣ ΤΙΜΗΝ ΠΡΙΑΜΟΣ, ΠΡΙΑΜΟΙΟ ΤΕ ΠΑΙΔΕΣ, ΤΙΝΕΙΝ ΕΚ ΕΘΕΛΩΣΙΝ,

for Homer uses ΕΙ ΑΝ or ΕΙ ΠΕΡ ΑΝ, in the same way, as ΕΛΚΕ, with a subjunctive Mood. So in Iliad Σ. 273.

ΕΙ Δ' ΑΝ ΕΜΟΙΣ ΕΠΕΙΣΣΙ ΠΙΘΩΜΕΘΑ,

where the Harleian MS. reads πιδομεθα, though ΕΙ ΑΝ, with an Optative, does not occur in Homer.—ΕΙ ΠΕΡ ΑΝ with a Subjunctive is to be found in Iliad Γ. 25. E. 224. 232.

Many examples of the *Præf. Ind. Reginorum* may be found in Homer.—Thus, Odyss. A. 204. ΕΙ ΠΕΡ ΔΕΣΜΑΥ' ΕΧΗΙΣΙ—must not be solicited.—In Iliad Κ. 225.—ΜΑΝΟΣ Δ', ΕΙΠΕΡ ΤΕ ΝΗΣΙ—instead of νηση—seems preferable to ΕΙΠΕΡ ΚΕ ΝΗΣΗ, as ΕΧΗΙ for ΕΧΕΙ, and ΝΗΣΙ for ΝΕΙ, are produced as examples of the σχημα λεχέου, or Πηγινών, in the Etym. M. V. Παμφαινήσι. Νησι is also mentioned by Eustathius, in Odyss. H. p. 1176. 61. Ed. Rom. which passage is cited, from the Commentary on Iliad H. by Valckenauer, *Adon. loc. cit.* This is a typographical error, as the reference is rightly given, in his notes on Lesbos, p. 179.—ΟΥ ΤΡΩΩΝ occurs in the Indicative, after ΕΙ ΜΗ, Od. Ξ. 373.

To evince the propriety of correcting these few passages, it need only be observed, that ΕΙ ΚΕ is used by Homer, with a Subjunctive Mood, in above forty different places. ΕΙ ΚΕ however, is sometimes joined to a future Indicative, apparently for want of a future Subjunctive. Iliad Β. 258. ΕΙ Κ' ΕΤΙ ΚΙΧΗΘΟΡΑΝ Κ. 449. ΕΙ Κ' ΚΕ ΑΠΟΛΥΣΟΜΕΝ.—Odyss. Γ. 216. ΕΙ ΚΕ ΑΠΟΤΙΣΤΕΤΑΙ.—E. 417. ΕΙ Κ'

d As these instances of ΕΙ with a subjunctive are so rare in Homer, Milton probably supposed, that the corrupt passages in the Tragedies, in which such a construction may be found, would defend his ΕΙ ΟΛΕΤΗΣ.

e This usage of the Indicative is termed σχημα Κορινθίων by Lesbos, p. 178. and by the Etym. M. V. εμείς p. 301. In the Sch. on Iliad B. 72. Should not the reading be Κορινθίων συζέλη for Εἰναι?

εἰ παρὰ νῆμαί—Π. 238. Εἰ κεν—δυνήσομεθ'—254. εἰ κεν—ἀνῆσομεν. X. 76. Εἰ κε ἀπώσομεν.

Τὸν ἐννομον.] Ὁ Ἐννομος, *qui est intra legem*, of course does not occur in Homer.—The word Ἐννομος, however, may be found in the Tragic Writers; but they do not apply it to *persons*.

Eschylus, *Suppl.* 389.

Δίκας ἔ τυχχανῶσιν ἐννομῶ,

whence Euripides, *Phæn.* 1645. *Ed. Valck.* appears to have derived his Ἐννομον δίκην.—In the same play also, 408.

Ζεὺς—νεμῶν εἰκοτῶς

Ἀδίκᾳ μὲν κακοῖς, δότῃ δ' ἐννομοῖς.

And again 574, where the Scholiast explains Ἐννομοί by Οἰκητοῖς,

—βροτοὶ δ', οἱ γὰρ τὸτ' ἦσαν ἐννομοί.

In the *Chæph.* 481. likewise:

Οὕτω γὰρ ἂν σοὶ δαίτες ἐννομοὶ βροτῶν.^f

In Sophocles, *Oedip. Tyrann.* 330.

Οὐκ ἐννομὸν εἶπες.—

The application of Ἐννομος to Persons appears to be peculiar to the later Writers.—St. Paul to the Corinth. i. ix. 21. says, ἐννομος Χρῆσθ:—Lucian, *Jupit. Trag.* Vol. II. p. 671, ἐννομος εἰ δημηγόρος; and Libanius, in a very laconic Epistle, Ὁ κριτὴς ἐννομός. *Epist.* DC. p. 288. *Ed. Wolf.*

Ἐννομος, however, is applied to objects *without* life, by the ancient Greeks, and, indeed, by the *Recentiores*:—Eschines, *κατὰ Τιμαρχ.* vol. v. p. 31, *Ed. Reisk.* Τὴν ἰσὴν καὶ τὴν ἐννομον πολιτεῖαν.—and *κατὰ Κτητίφ.* Vol. VI. p. 415. κηρύξαι τὸ πατριον καὶ ἐννομον κηρύγμα τῆτο.—Xenophon, *Κ. Π.* p. 651. *Ed. Hutchins.* παλάνα καὶ εἰδισμένα, καὶ ἐννομα λεγόντος ἐμεῖ.—Diodorus Sic. Vol. I. p. 117. δέναι τὴν παρδενον εἰς γάμον ἐννομεν.—Several other instances may be found in Dio. Cassius; to which may be added Lucian, *de Saltat.* Vol. II. p. 267. *ubi variant interpretes.*—Thucydides, iv. p. 272, VI. p. 403.—Pollux VII. 92.—But to accumulate authorities is unnecessary.^g Ἐννομος is not an *Epic* word, in the signification of *a just and irreproachable man*.

Οὐδὲ τιν' ἀνδρῶν δειρὸν ὄλως δρασαντα.] Ὀλως, which appears of little service in this passage, is not in Homer, and very rarely, if ever, in the Tragedies. In RHESUS, 737. for κ' ἔ σὲ γιγνωσκῇ γ' ὄλως, Muirgrave has rightly from a manuscript edited *τορως*, which occurs in two other passages of this play, and once in a Chorus of the *Ion*, 695. and sometimes in Eschylus.

Δρα is not used in the *Iliad*. In the *Odyss.* O. 323. παραδρῶσι, or παρὰ δρῶσι, and 332. ὑποδρῶσι may be found.—The formula, δρα τινα δειρὸν, may be termed Homeric, as Homer says in *Il. Γ.* 354. Σεινοδοκὸν κακῇ ρέξει —, but Δρα, with a double accusative,

^f To these passages must not be added a defective correction of Canter, *Suppl.* 945.

^g Pindar's ΣΥΝΤΕΛΕΘΕΙΝ ΕΝΝΟΜΩΝ must not be omitted; where ἐννομων is used *adverbiale*, in the sense of *Legitime*.

is perfectly in the style of the dramatic Writers. Euripides alone will afford a sufficiency of examples. *HECUB.* 253. Δράς δ' οὐδὲν ἡμᾶς εἰ. *OREST.* 581. —τι μ' ἂν εἰδᾶσ' ὁ καὶ δαίμων. *HIPPOL.* 178. τι σ' ἐγὼ δράσω. *IPH. AUL.* 371. —δρᾶν τι κεδνὸν βαρβαροῦς, *ION.* 1267. Δράσαι τι κακὸν τοὺς πύλας. From these two last passages, it appears, that Milton should have written: *τιν' ἀνδρῶν ΤΙ δεινὸν δράσαντα*, which is more manifest from *MED.* 560: Οὐ τι δράσεις; δεινόν— for after δρᾶν, the Adjective in the singular number is accompanied by τι, but in the plural it is used alone, as in *Orest.* 570. δράσας δ' ἐγὼ δεινὰ. *Iph. Taur.* 1177. —δεινὰ γὰρ διδρακετόν. *Bacch.* 667. Ὡς δεινὰ δρῶσι. *Electr.* 992. Καὶ δεινὰ δράσω.

2. *σοφωτάτον—καρηνόν—*] It should be *σοφωτάτη καρηνόν*. Thus Homer has *καρηνὰ Τρῶων*, in *Iliad* Δ. 158. for *Τρῶες*. —*καρηνὰ ἀνδρῶν*, in the same Book, v. 500. for *ἀνδρες*, and —*νεκρῶν ἀμεινῶν καρηνὰ*, for *νεκρὰς ἀμεινῶν*, in *Odys.* Κ. 521. to which passage Aristophanes alludes, in a fragment of his *Δαιταλεῖς*, preserved by Galen, in the preface to his *τῶν Ἱπποκράτους γλωσσῶν ἐξηγήσεις*.—Neither *καρηνόν*, *καρην*, nor *κρατός* are used simply in the sense of *Ἀνδρωπός* by Homer.

Ἰσθί, ῥηϊδίως ἀφελόιο.] With respect to the expressions, *ῥηϊδίως ἀφελισθαι*, or *ῥηϊδίως ἀφελειν*, they are strictly Homeric. *Iliad* Π. 689. —*ἀφελιστο νικῆν ῥηϊδίως*, which is repeated in *Il. P.* 177. In *Odys.* 1. 313. *Ἰσθί, ῥηϊδίως ἀφελῶν θυρεὸν μέγαν*.

Ἰσθί, ἀφελόιο is, however, utterly indefensible, for it is neither Homeric nor Attic Greek: it is the language neither of verse, nor of prose. Milton should have written *ισθί ἀφελόμενος*, which would have but an awkward appearance in an Hexameter verse, or rather, perhaps, *ἀφαιρησόμενος*, in the future.

Should it be asserted, that *ισθί* is proposed to be *parenthetical*, which does not seem natural, nor to have been the Author's intention, still after *ολεσῆς* the reader would rather expect a Subjunctive mood.

This usage of the Participle in the Nominative Case after *verba γνωριστικά* has been ably illustrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the *HIPPOLYTUS* of Euripides, 304. p. 196.^h

To the examples, which he produces in these notes, from the Tragedies, may be added Euripides in *Hippol.* 524. *παντ' ἂν φοβηθεῖσθ' ἰσθί*.—Helen. 460. *Ὀχλῆρος ἰσθ' ὦν*.—So also is *ισθ* used. Euripides in *Alcest.* 148. *Ἰσθῶ νυν, ευκλεῆς γε κατθανέμενη, γυνὴ τ' ἀρίστη*—in *Melanipp.* *apud Stob.* LXXIV. p. 451.—*Grot.* LXXVI. p. 331. *Ἰσθῶ δ' ἀφρῶν ὦν*—which words are also found in a fragment of the *Alcmena*, *ap. Stob.* XLIII. p. 302. *Grot.* XLV. p. 175. In the same way also *ισθί*. Euripides, *Androm.* 727. *Τ' ἀλλ' οὐτὶς ἵστ' ἀνδρὸς βελτίωνος*.—*Sed de his satis superque*.

^h The reader may also consult Henry Stephens's Index to his *Thesaurus*, p. 1094.

In Homer *ἰσθι* is twice used in the *Odyssey*, B. 356. A. 223. *ἴσσω* occurs much more frequently, and *ἴσσι*, in *Iliad* B. 485. Ψ. 276. *Odys.* H. 211. Φ. 110; but in all these passages, the construction of the sentence is such, as not to require a Participle in the Nominative Case, after the Verb.

Milton appears to have had the common idiom of the Tragedies, with regard to these *γνωριστικὰ verba*, floating on his mind, though he has failed in expressing his ideas. That he was not unacquainted with the proper usage of *ἰσθι* with a Participle, may surely not unfairly be concluded from a passage in his *Paradise Lost*, ix. 791.

Greedily she ingorg'd, without restraint,
And KNEW not EATING death.

Richardson, in his notes, has observed, that this is a Greek phrase, and used often by the Latins.ⁱ He then quotes Oppian, *Halieut.* II. 106. It is, however, very remarkable, that Milton should adopt this *Grecism* in his *English* poetry, and neglect it in a Greek composition.

Ἀφελαιο, if, in other respects, it were right, might be used *ἴστω*, *nec in optandi sensu*, according to the practice of Homer, if the present copies are correct.—It is scarcely necessary to observe, that, in the Tragedies, an Optative without *αν* always expresses a wish, but when *αν* is added, *potentialē habet significationem*.

—*ὑστερον αὐθι*] If *Αὐθι* be an Adverb of time, as well as of place, after *ὑστερον* it seems unnecessary. In Homer, *Iliad* γ. 127. indeed, Juno says of Achilles, that in the present day's conflict, he shall be preserved from danger, but that

—*ὑστερον αὐτε τα πεισεται, ἅσσα οἱ αἴσα*

Γεινομένην ἐπενήσσει λινῷ—

In this passage, however, *αὐτε* seems improperly added to *ὑστερον*; for in all the other places, in which *ὑστερον* and *αὐτε* or *αὐτις*,—for *ὑστερον αὐθι* is not to be found—occur united in Homer, the repetition of an action, which has already happened, or the sequel or continuation of one commenced, but not yet finished, is implied.^k Thus in *Il.* A. 26. Agamemnon says to Chryses:

Μη σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κίχλω,

Ἡ νῦν δὴ θύοντο, ἢ ὕστερον αὐτις ἰόντα,

ⁱ The adoption of this construction by the Latins, in verse and prose, has been pointed out by Davics, in his notes on Cicero's *Tusculan questions*, IV. 15. p. 294. Ed. 4to. 1738. and by others.

^k It may, perhaps, be urged in defence of this passage, that, though Achilles had not yet suffered, what he was to suffer, yet as his destiny was fixed, Homer might consider his death as the certain sequel of an action commenced, but not yet finished; at least sufficiently to vindicate the usage of *αὐτε*, in the sense of continuation, though not of repetition.

^l Eustathius reads *Αὐθις*,—Ernesti, Villoison and others, *Αὐτις*, which also appears in the rare Edition of Luc. Ant. Junta, 12^{mo}. 1537. celebrated by Dorville-Crit. Vann. 390. depreciated by Ernesti, *Præf. Hom.* X. and defended by Villoison, *Prolegom. in Hom. ex Cod. Vinct.* XLIV. Not. 1.—*Αὐτις* is surely right; and the Editors

while he *was* at the Grecian camp.—In Il. H. 30. Apollo says to Minerva of the Trojans: —'ΥΣΤΕΡΟΝ ΑΥΤΕ *μαχησονται*—after they *had* fought, and still *were* fighting.—In the same Book, Hector uses: 'ΥΣΤΕΡΟΝ ΑΥΤΕ *μαχησονται*—V. 291. in his speech to Ajax, after they *had* fought; as does Priam, V. 377. and Idæus, V. 396. in speaking of the two armies, after they had engaged. In Iliad Θ. 142. Nestor cries out to Diomedes; when he intreats him to retire from the battle, during the storm: Ζεὺς κνυδός—'ΥΣΤΕΡΟΝ ΑΥΤΕ *καὶ ἡμῖν*—Δώσει, with the idea that they had before been honoured by Jupiter.

In sentences of this sort, ὑστερον may of course be used without αὐτίς or αὐτε.—In Odyss. Θ. 202. Ulysses, *after having thrown a quoit*, says: —ταχα δ' 'ΥΣΤΕΡΟΝ *ἄλλον ἦσειν*—οἴομαι.

When an event, which *has not yet come to pass*, is mentioned as *about to happen*, ὑστερον is used without αὐτε. In Iliad Κ. 451. Diomedes says to Dolon, if we should now set you at liberty, *καὶ* 'ΥΣΤΕΡΟΝ *εἰσδαῖς θοάς ἐπὶ ἡμᾶς*, implying, though your *present* intention of reaching the ships *has* proved abortive.

In Iliad Λ. 365. Diomedes exclaims to Hector, though Apollo *has now* preserved you,

ἦ θῆν σ' ἐξάντω γὰρ καὶ 'ΥΣΤΕΡΟΝ *ἀντιβόλησας*.

Achilles also uses these words to Hector, when he is delivered from death by the same God, Iliad Υ. 452.

In Iliad Ξ. 313. when Juno proposes visiting Oceanus and Tethys, Jupiter, desirous of detaining her, begins his speech with

Ἡρῆ, κείσε μὲν ἐστὶ καὶ 'ΥΣΤΕΡΟΝ *ὀρμηθήναι*.

In Odyss. I. 351. Ulysses says to the Cyclops, “since you act thus, Πῶς κεν τις σε καὶ 'ΥΣΤΕΡΟΝ *ἄλλος ἰκοίτο*.”

In Odyss. II. 272. Ulysses, after desiring Telemachus to go to the Palace, in the morning, adds:

Ἀντάρ ἐμε προτὶ αὖτις σέβωτης 'ΥΣΤΕΡΟΝ *αἰεῖ*.

So also ἐς ὑστερον is used in Odyss. M. 126, where it is said that Crataeis, the mother of Scylla—μὴν *εἰπετ'* ἀποπαύσει ἐς 'ΥΣΤΕΡΟΝ *ὀρμηθήναι*.

From considering these passages, it appears extremely doubtful, whether Milton's ὑστερον αὐτίς, in the signification simply of *Posthac*, be proper, even though it may be alledged, that the King had certainly *heard* of the Philosopher's value, in this very speech; and it also seems probable, that αὐτε should be corrected in Iliad Υ. 127.

ἀρ' *εἰπετα*]. So Iliad Γ. 397. Θάμβησεν τ' ἀρ' *εἰπετα*—

τῶν πρὸς θυμὸν ὀδύνη.] Milton, in these hexameters, should have written τῶν ΚΑΤΑ θυμὸν, after the example of Homer, Il. Ω. 549.

—μὴδ' ἀλίαςον ὀδυρεὶ σὸν ΚΑΤΑ θυμὸν.—

tors of Homer should not have so often neglected the distinctions pointed out by the Grammarians, respecting αὐτίς, αὐτίς, and αὐτί. To Tzetzes, Corinthus, and Helladius quoted by Valckenaer in *Ammon*. 27. may be added Hesychius, Etym. Magn. Apollonius, Suidas and Phavorinus; and Eustathius in Iliad B. 230. K. 789. 24. II. 1062. 51. T. 1175. 63.

In the Timon of Lucian, Vol. I. p. 122. Jupiter says to Plutus: ταυτα γεν' απωδωρε ΠΡΟΣ με, which, however, is *apud me lamentabaris*.

Οδυνη] In the Edition of 1673, and in Bishop Newton's of 1785, the final η is circumflexed. An *iota subscriptum* should also have been added, if οδυρῃ be the Future Middle.

Οδυρομαι, however, like Μαρτυρομαι, is one of those verbs which have the *Upsilon* long, in *Præsentibus et Imperfectis omnibus*, and short in *futuris*, if they have any futures in use. This point of Prosody has been accurately and clearly illustrated by Clark, in his notes on Homer, Il. A. 338. B. 43.

Οδυρομαι, with the second long occurs in Euripides, Suppl. 772. Ακραντ' ΟΔΥΡΗΙ, ταισδε τ' εξαγεις δακρυ. In Iph. Taur. 485. Τι ταυτ' ΟΔΥΡΗΙ—Androm. 405. Αταρ τι ταυτ' ΟΔΥΡΟΜΑΙ.—Phœn. 1806.—και ματην ΟΔΥΡΟΜΑΙ. So Ωδυρομην, the Imperfect, in Homer, Iliad Ω. 166.

Θυγατερες δ' ανα θυματ' ιδε νοι, ΩΔΥΡΟΝΤΟ.

Since the *Upsilon* in Μαρτυρομαι *futurum*, as Clark observes, *semper corripitur*, the same must also be the quantity of the *Upsilon*, in Οδυρομαι, if such a word exists.

Τοιον δ'] It should be printed τοιονδ', in one word. Πολιως is the reading in the Edition of 1645. This genitive occurs only twice in Homer, Iliad Α. 168. and Υ. 52. In the latter place πολιος is noted as a various reading.

Περωνυμον αλκαρ] Hoc minus placet. When Αλκαρ occurs in Homer, it is used without any epithet, and περιωνυμον is not an Homeric Word.—As to ολεσσας, since Milton uses ολεσσης, *simplici Σ*, in the first line, ολεσσας so nearly after it, seems exceptionable, in point of taste, in such a short composition.

In the various reading of the fourth verse, μαψ' αὐτως δ' αρ' επει-τα, for μαψιδως, the word αὐτως should have been adspirated, as it is in Homer, after Μαψ, Iliad Υ. 348. Odyss. Π. 111, and, indeed always, when it is used in the sense of *Temerè*, or *sic temerè*.

III.

In Effigiei ejus Sculptorem.

Αμαθει γεγραφθαι χειρι τηδε μεν εικονα
Φαιης ταχ' αν, προς ειδος αυτοφους βλεπων.
Τον δ' εκτυπτων εκ επιγνωτες φιλοι
Γελασε φανως δυσμιμημα ζωγραφου.

This Epigram is far inferior to those, which are preserved in the Greek Anthologia, on Bad Painters. It has no point: it has no *αφελεια*. It is destitute of poetical merit, and appears far more remarkable for its errors than for its excellencies.

To confess the truth, the Poet does not appear to have suspected, that while he was censuring the *Effigiei Sculptor*, he was exposing himself

himself to the severity of criticism, by admitting, into his verses, disputable Greek and false metre.

As these lines are *Iambics*, it may be concluded, that Milton meant to imitate the style of the Tragic and Iambic Writers. Such, at least, ought to have been his model.

In the first line, *χειρ* is properly applied to the Artist, as in Lucian, *Amor. Vol. II. 432. Ed. Reitz.* *χειρος ζωγραφον*, though *αμαδι*, as an epithet to *χειρ*, appears liable to objection. Euripides in a fragment of his *Andromeda* has: *σοφης^m αγαλμα χειρος*, which cannot defend *αμαδι χειρ*, in the Dative Case, without *αγαλμα*, nor yet quite justify the Epithet. It seems to be a Latinism. An Inscription *apud Reines.* p. 863. gives—*DOCTA fabricare monilia DEXTRA*, as Ovid *de Art. Amat. I. 518.* does—*DOCTA barba resecta MANU*; and Quintilian, *Instit. Orator. xi. p. 118. Ed. Burm.* says, not, indeed, speaking of an artist: *INDOCTÆ, rusticæve MANUS.*ⁿ

In this line, the Particle *μεν* is placed much too far distant from the beginning of the sentence.—The later Comic Writers, are not always very chaste, in their position of *δε* and *γάρ*, and, perhaps, of *μεν* and similar words.

V. 2. *Φαιης αν*] This is perfectly Attic, and used by Sophocles, *Trach. 1073. Electr. 548. Ed. Brunckii.*—In so short a composition, an *Anapaestus* in the fifth foot of two following lines might better have been avoided.

Ειδος αυτοφους] *Αυτοφους*, in the sense intended by Milton, *si rite recorder*, is not warranted by the dramatic poets, if it is by any of the more ancient writers.—A fragment of the *Pirithous* of Euripides, which has been frequently quoted, begins with *Σι τον αυτοφονη*—and in the *Γεωργος* of Aristophanes, *ap. Hephaest. p. 42.* is found:

Ω πολυ φιλη Κεκροπος, αυτοφους Αττικη,

which, however, form no defence for *ειδος αυτοφους*.

3. *Τον εκτυπων*] This word is not right.—*τυπωτος* is an Adjective used by Lycophro, 262. *τυπωτην τορμαν*, from which might be formed *εκτυπωτος*, but no authority for it at present occurs. With more propriety then Milton would have written: *Το δ' εκτυπων*, *scil. ειδος ορ σχημα*. The Substantives, however, are *τυπωμα* and *εκτυπωμα*. Euripides uses the former, in the *Phæniſſ.* 165. *Ed. Valck.* *τυπωμα μορφης*—The latter is explained in Hesychius by *ομοιωμα*.

επιγνωτες] A typographical error. It should of course be *επιγνωτες*, as it is rightly printed in the Edition of 1673. It is scarcely worth observing, that *Φιλοι* should have a comma before and after it.

4. *Γελατε Φαυλε δυσμιμημα ζωγραφου.*] *Γελα* in the *Tragic Wri-*

^m The application of *Σοφης* to Artists of all kinds has been explained by Cuperus, in his *Apotheosis Homer.* p. 116. and 186.

ⁿ Consult Burman on this passage, and on the verse quoted from Ovid.

ters sometimes governs a Genitive, but more frequently a Dative Case, either with or without a preceding Preposition.^o *Τουτο* signifies, *Ita, Ad hunc modum*, and is not governed by the Verb, in the Nubes of Aristophanes, 818. *Τι δὲ τοῦτ' ἐγέλασας*; though in a passage from Gregory of Nazianzen, adduced by H. Stephens, in his Thesaurus, V. I. p. 821. E. *Ἦναι*, this verb governs an Accusative Case. This construction is very unusual, and can have no reference to Attic poetry. In Sophocles, Aj. 79. there is *γέλαν* *εἰς ἐχθρούς*,^p in Sextus Empiricus, *advers. Rhetor.* II. p. 293. *Ed. Fabr.* *γέλαν* *εἰν ἐπ' αὐτοὺς*, and *γέλαν γέλωτα* is very common, in the Attic Writers; yet still *γέλαν δυσμμημα* is, I am persuaded, wrong, and should not be imitated.

The word *Δυσμμημα* teems with error.—The Antepenult is long, so that a *Spondæus* occupies the fourth place, which even the advocates for the toleration of *Anapæsti in sedibus paribus* would not readily allow.—This is evident from Euripides, Herc. Fur. 293.

Εἰμοι τε ΜΙΜΗΜ' ἀνδρὸς οὐκ ἀπώσσειν.

And from a fragment of his Antiopa, *ap. Platon. Gorg.* I. p. 485. *Ed. Serran.* p. 193. *Ed. Routh.* Valck. *Diatrib.* p. 74.

Γυναικομιμῶ διαπρεπὲς μορφώματι,

and from the Prometheus of Eschylus, 1004.

Γυναικομιμοῖς ὑππιασµασιν χερσιν,

and from a Chorus of Euripides, in Bacch. 980.

It can scarcely be imagined, that Milton supposed the second syllable of *δυσμμημα* to be *short*, from the following fragment of Euripides, preserved by Plutarch, *de Oracul. defectu*, V. vii. p. p. 640. *Ed. Reiskii.*

Ὅδ' ἀρτί θάλλων σαρκα, δοπετης ὅπως

Ἀστὴρ ἀπέσκη, πνεῦμ' ἀφείς εἰς ἀνδρα,

Μικρὸν δὲ σῶμα καὶ ΜΙΜΗΜΑ δαιμονιον.

This fragment is also quoted by Plutarch, in *non suavit. sec. Epic.* Vol. x. 485. as far as ἀπέσκη, where he reads *σαρκι* for *σαρκα*. The last line is rejected by Musgrave, *fragm. incert.* ccxvii. but supposed to be an *Iambic* verse by Turnebus and Xylander, who join in changing *δαιμονιον* into *δαιμονων*. The former also proposes *μικτον* for *μικρον*.—Grotius in *Excerpt.* p. 423. reads, without any apparent suspicion of the false quantity:

Νεκρὸν δὲ σῶμα, καὶ μμημα δαιμονων.

^o *Γέλαν cum Genitivo.* Soph. Philoct. 1125. in a Chorus. *Cum Dativo*, without a Preposition. Eurip. Iph. Aul. 917. Iph. Taur. 277. Troas. 410. Soph. Aj. 957. 1042. Aristophanes. Nub. 560. Eq. 693.—*Cum Dativo*, with a Preposition. Soph. Electr. 880. Arist. Plut. 799. Ran. 2. Av. 803.—Brunck observes in a note on Soph. Philoctet. 1125. that *γέλαν* with a Genitive is used for *καταγέλαν*, and with a Dative for *εγγέλαν*.—The same Critic may also be consulted on Aristoph. Equit. 696. See Monthly Review, for August, 1789, p. 108.

^p *εἰς ἐχθρούς pro ἐπὶ.* Stephen. Thes. I. c.

And

Thus Barnes has published it, in *fragm. incert.* 285. but has not condescended to mention the names of either Plutarch or Grotius. Ruhnkenius has quoted the former part of the passage, in a Note on Timæus. V. *απισθη*.—At length Heath detected the error in the word *μμημα*, but does not appear to have been aware of Grotius's alteration, though he refers to one of the places in Plutarch. Valckenaer, indeed, in his *Diatrise*, illustrates these lines, in p. 56, where he admits *Σαρκι*, and reads

—πνευμ' αφεις εις αιθερα,

Μιαρον δε σωμα,—

and joins the following words to the text of Plutarch.

Toup, however, in a Note, published from his manuscript papers, in the new Edition of his Remarks on Suidas, I. p. 234. though he refers to Valckenaer, does not appear to have discovered any error in the word *μμημα*, for he quotes the line as an Iambic verse, and reads,

Εις γην δε σωμα, και μμημα δαιμονων,

instead of *Νεκρον*.—Yet who would venture to produce such a Verse, as a defence of Milton's usage of *δυσμμημα*, *secundâ brevi*?

In the next place, this word *Δυσμμημα* does not occur, I believe, in any ancient writer; and if it did, it could not possibly be used in the signification, in which it has been employed by Milton.

The Adjective *Δυσμμητος* is thus explained by Henry Stephens: "*Vix imitabilis, quem imitari et exprimere difficulter queas.*" He does not, however, produce any authority for the usage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uses the word in his Cato Minor: *το καλον, ων επετηδευεν, το δυσμμητον*. Vol. IV. p. 374. in Demetrius: *Δυσμμητος ηρωικη τις επιφανεια*. V. p. 5. and in other passages. These, however, will be sufficient to point out the true meaning of *Δυσμμητος*; and, at the same time, they may serve to demonstrate the impropriety of introducing a compound, into Greek poetry, with a signification so contrary to analogy as *Δυσμμημα*.

FAIR LAWN HOUSE, HAMMERSMITH,

MAY 10. 1790.

EDITIONS.

E D I T I O N S,

I. “**P**OEMS of Mr. John Milton, Both ENGLISH and LATIN, composed at several times. *Printed by his true copies.* The SONGS were set in musick by Mr. HENRY LAWES, gentleman of the KING’s Chappel, and one of his MAJESTIES private musick.

“ ——— *Baccare frontem*

“ *Cingite ne vati noceat mala lingua futuro.*

“ Virgil, Eclog. 7.

“ *Printed and published according to order.* London, Printed by Ruth Raworth for Humphrey Moseley, and are to be sold at the signe of the Princes Arms in Paul’s Church yard. 1645.” [N. B. COMUS had been before seperately printed in 1637. And LYCIDAS, in 1638. See above, p. 1. 120.] Then follows this address from the Stationer to the Reader. “It is not any private respect of gain, gentle reader, for the slightest pamphlet is now adayes more vendible then the works of learnedest men; but it is the love I have to our language that hath made me diligent to collect, and set forth such peeces both in prose and vers, as may renew the wonted honour and esteem of our English tongue: and it’s the worth of these both English and Latin Poems, not the flourish of any prefixed encomions that can invite thee to buy them, though these are not without the highest commendations and applause of the learnedst Academicks, both domestick and forrein: And amongst those of our own countrey, the unparalleled attestation of that renowned provost of Eaton, Sir HENRY WOOTTON. I know not thy palat how it relishes such dainties, nor how harmonious thy soul is; perhaps more trivial airs may please thee better. But howsoever thy opinion is spent upon these, that encouragement I have already received from the most ingenious men in their clear and courteous entertainment of Mr. Waller’s late choice peeces, hath once more made me adventure into the world, presenting it with these ever-green, and not to be blasted Laurels.^a The Authors more peculiar excellency in these studies, was too well known to conceal his papers, or to keep me from attempting to sollicit them from him. Let the event guide it self which way it will, I shall deserve of the age, by bringing into the light as true a birth, as the Muses have brought forth since our famous SPENCER wrote; whose poems in these English

^a Moseley was the general publisher of the poets of his day. Sir A. Cokaine has an Epigram to Moseley, on his edition of B. and Fletcher, B. ii. 35.

"ones are as rarely imitated, as sweetly excelled. Reader, if thou art eagle-eyed to censure their worth, I am not fearful to expose them to thy exactest perusal. Thine to command HUMP. MOSELEY." After the ENGLISH POEMS there is a new title-page, "Joannis Miltoni Londinensis POEMATATA. Quorum pleraque intra annum ætatis vigesimum conscripsit. Nunc primum edita. Londini, Typis R. R. [Ruth Raworth] Prof-tant ad Insignia Principis in Cœmeterio D. Pauli, apud Humphredum Moseley. 1645." In duodecimo. The author's *Effigies*, with a Greek inscription, is prefixed, and the title *In Effigiei Sculptorem*.

II. "POEMS, &c. Upon several occasions. By JOHN MILTON. Both ENGLISH and LATIN, &c. Composed at several times. With a small Tractate of EDUCATION To Mr. Hartlib. London, Printed for Tho. Dring at the White Lion next Chancery Lane end, in Fleet-street. 1673." After the ENGLISH POEMS there is a second title-page, "Joannis Miltoni Londinensis POEMATATA. Quorum pleraque intra annum ætatis vigesimum conscripsit. Nunc primum edita. Londini. Excudebat W. R. Anno 1672." To the ENGLISH POEMS in this edition were first added, 1. *Ode on the death of a fair infant*. 2. *At a Vacation exercise in the college*. 3. *On the new forcers of conscience under the long Parliament*. 4. *Horace to Pyrrha*. 5. Nine SONNETS. 6. All the English Psalms. To the LATIN POEMS, 1. *Apologus de Rustico et Hero*. 2. *Ad Joannem Roussum, &c.* In this edition, the Epistle from sir H. Wootton, which stands before COMUS in the last, is omitted. In duodecimo. Milton was now living. This, and the last, are the only authentic editions.

III. For Tonson, 1695. In folio. After PARADISE LOST, PARADISE REGAINED, and SAMSON AGONISTES, with the title, "POEMS upon several occasions. Composed at several times. By Mr. JOHN MILTON. The third edition. London, Printed for Jacob Tonson, at the Judge's Head near the Inner Temple gate, in Fleetstreet, 1655." An exact repetition of the last. This is the first time that the greater and smaller poems were printed together. The whole is in one volume. With Hume's notes on PARADISE LOST. The smaller Poems, those, I mean, which compose this volume, make sixty pages. The *Tractate* to Hartlib is omitted. This is the only edition in folio that ever appeared. Tonson here retains the obsolete spelling of the preceding editions: which afterwards, in a succession of editions, was silently and gradually refined: I know not if always properly.

IV. For Tonson, 1705. In octavo. With cuts. After the greater Poems.

V. For Tonson, 1713. In octavo. Here are first added, from Philips and Toland, SONNETS, xv. xvi. xvii. xxii. and xxiii. With cuts, 1. *Joannis Miltoni effigies*, by Vandergucht, copied from edition 1645. [See above, p. 546.] 2. *L'Allegro, or Mirth*. 3. *Il Penferoso*,

Penferoso, or Melancholy. 4. Shakespeare. 5. Hobson the carrier. After the greater Poems, which have also cuts.

VI. For Tonson, 1720. In quarto. A Part of all Milton's poetical works, in two volumes. This publication was conducted by Tickell, who is said to have compiled the Index to PARADISE LOST, of principal matters. With Cuts, both to the greater and smaller Poems. At the end is the Letter to Hartlib.

VII. For Tonson, 1725. In duodecimo. After the greater Poems. Under the care of Fenton; who prefixed to the PARADISE LOST, a new Life of Milton. He endeavoured to correct the punctuation. This edition was reprinted in 1730, if not before. It retains the Letter to Hartlib. Fenton's MILTON is mentioned in Richardson's EXPLAN. N. published 1734, p. cxvi.

VIII. For Tonson and Draper, 1752. In one quarto volume, together with PARADISE REGAINED, and SAMSON AGONISTES. Under the care of Dr. Newton, with Notes.^a This volume is a sequel to the PARADISE LOST, with Notes, in two quarto volumes, published by the same, in 1749.^b It was reprinted in two octavo volumes, 1753. Again, 1763. And afterwards. Here for the first time, not only the PARADISE REGAINED, and SAMSON AGONISTES, but our Smaller Poems appear with Notes. The editor added the Latin epigram to Christina. But he omits the Translated Fragments, and three Latin epigrams on More and Salmasius, all which were first collected in Tickell's edition.

IX. At Edinburgh, 1752. In octavo, with a Glossary. A Part of all Milton's Poetical works, in two volumes.

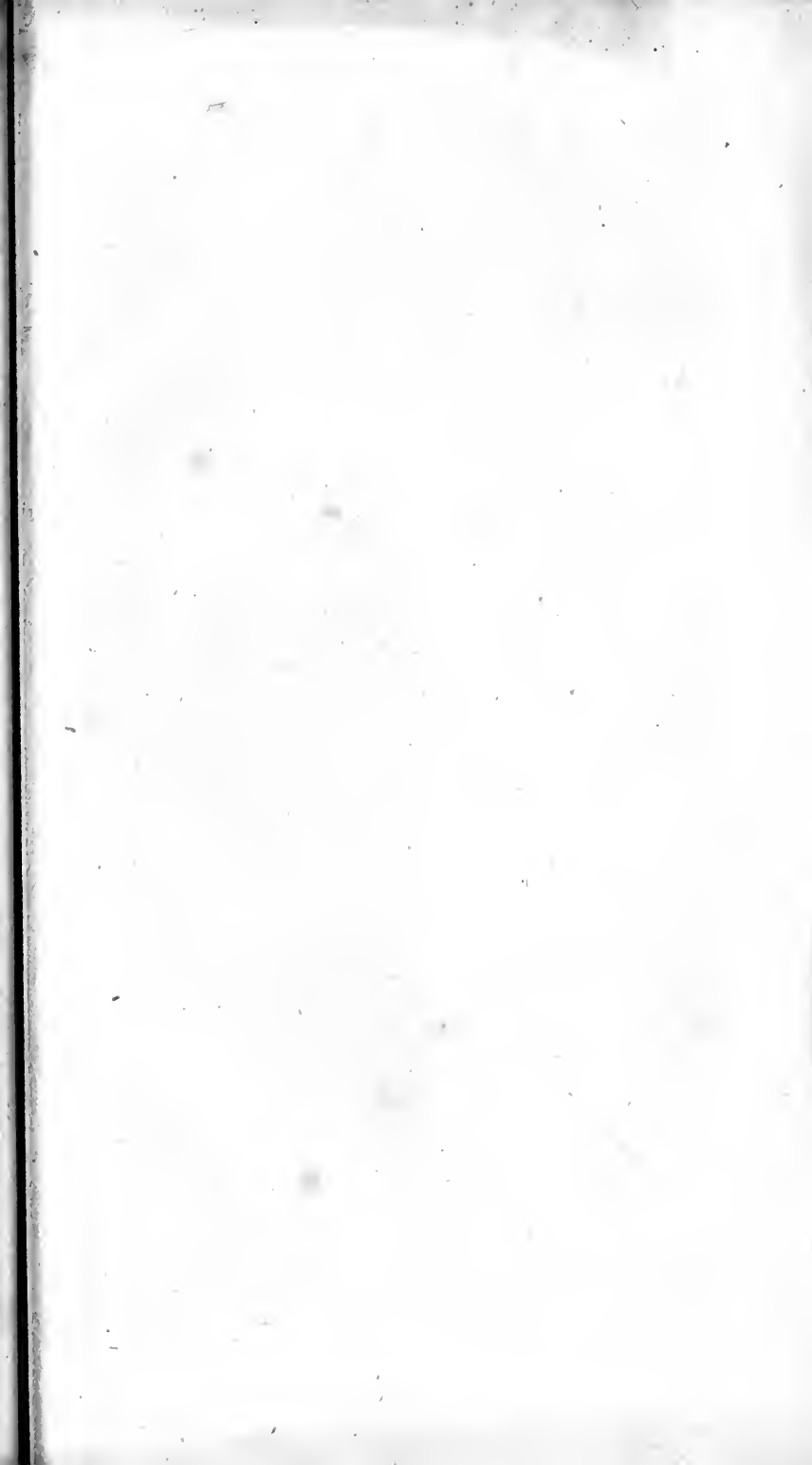
X. At Birmingham, by Baskerville, 1758. In large octavo. With the greater Poems. The whole is in two volumes, and professedly a copy of Newton's edition of all Milton's poetical works, without the Notes.

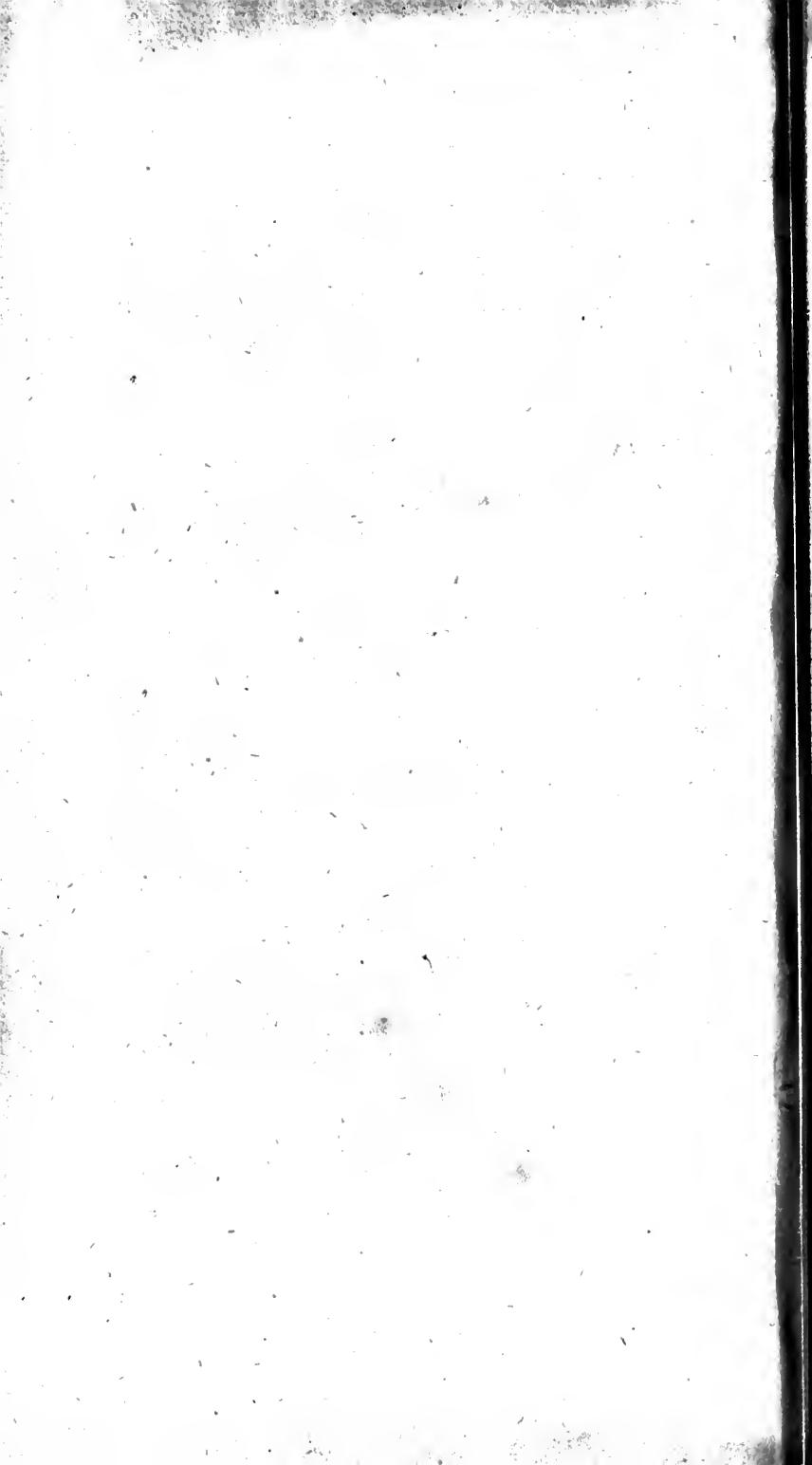
Perhaps I have overlooked one or two reimpressions of very little consequence or authority.

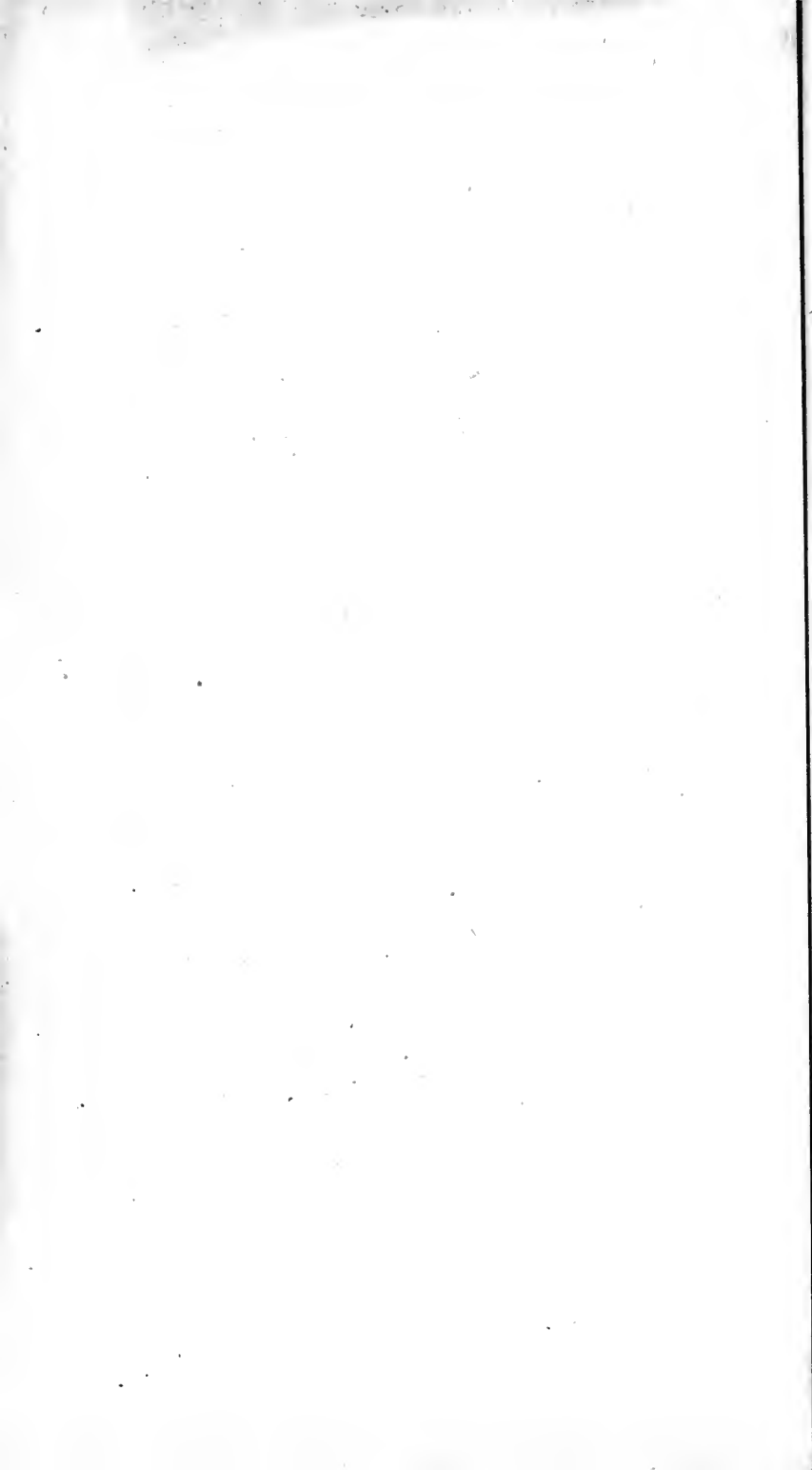
^a A head, is prefixed from Richardson's collection, engraved by Vertue, unlike every other head of Milton. Aged 42. This is not repeated in the subsequent editions. See above, p. 546.

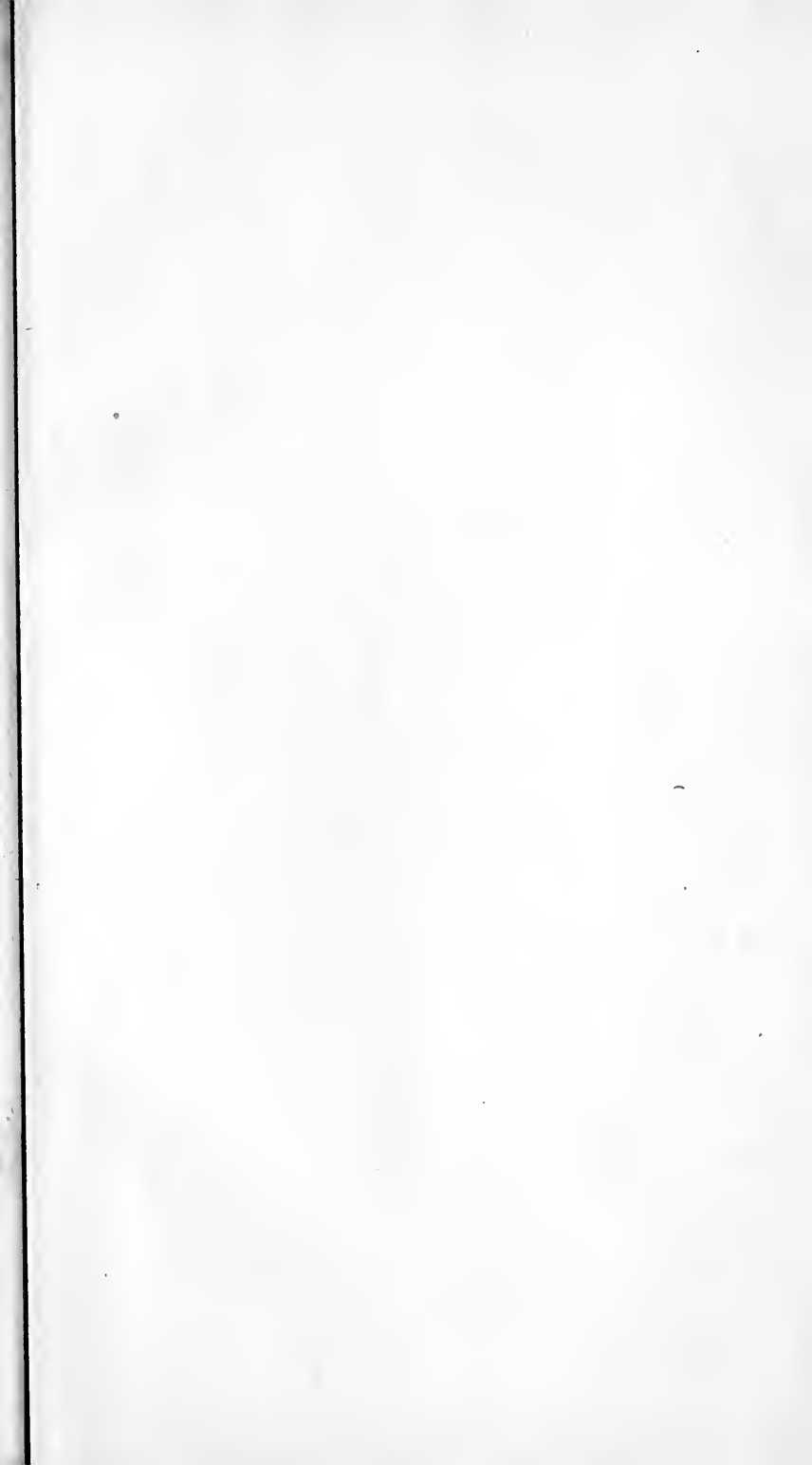
^b The plates, designed by Hayman, and engraved by Grignion, were given to the Editor by lord Bath.

T H E E N D.

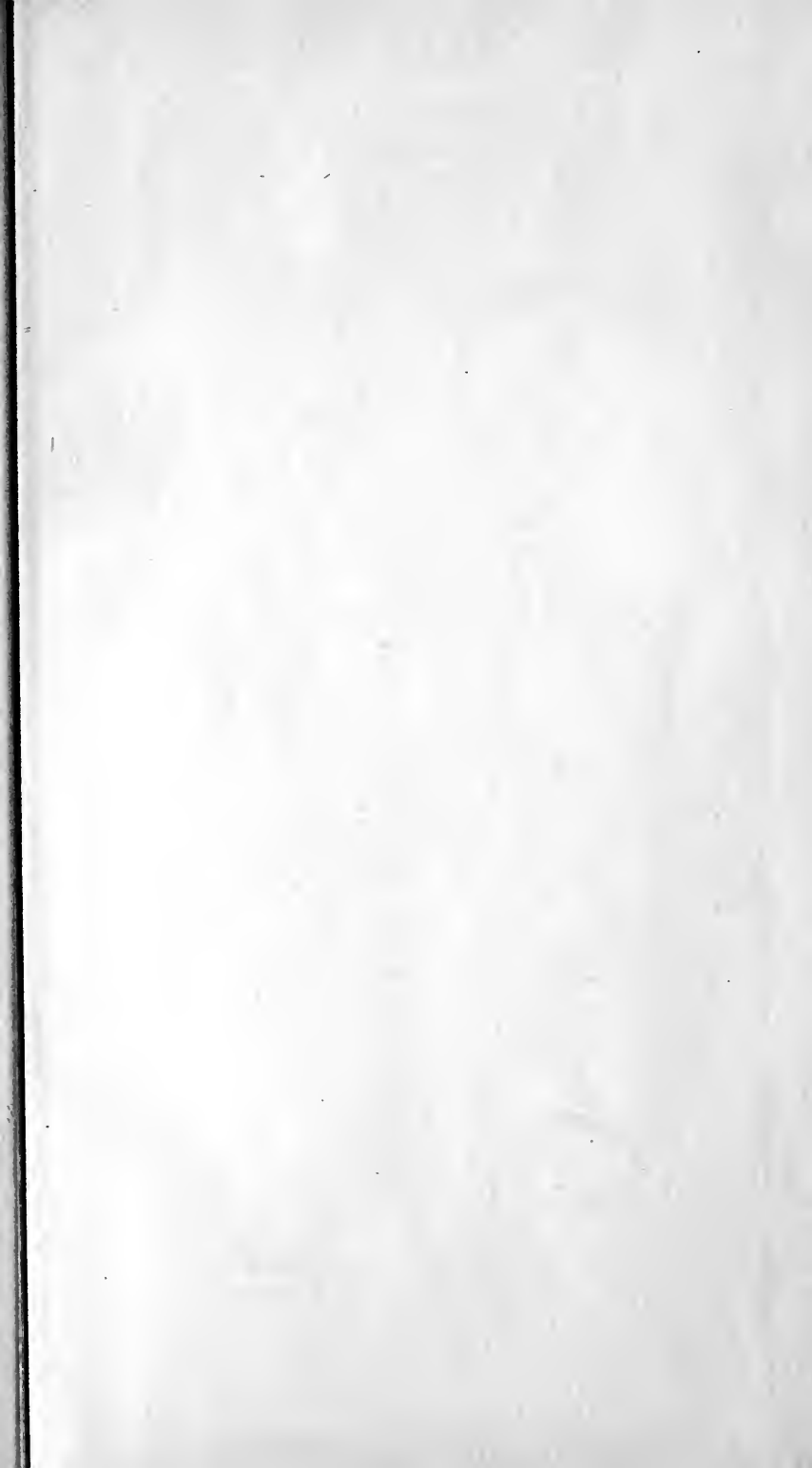












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